1914
17 Feb
17 Feb

THE NICHOLAS M. MATTHEWS COLLECTION

VALUABLE PAINTINGS

BY

THE GREAT AND LITTLE MASTERS

OF THE

OLD AND MODERN SCHOOLS

TO BE SOLD UNDER THE MANAGEMENT OF

THE AMERICAN ART ASSOCIATION

MADISON SQUARE SOUTH

NEW YORK

1914

ON FREE PUBLIC VIEW

FROM 9 A. M. UNTIL 6 P. M.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM

THURSDAY, FEBRUARY 12TH (LINCOLN'S BIRTHDAY), 1914

UNTIL THE MORNING OF THE DATE OF SALE

THE COLLECTION

OF

VALUABLE PAINTINGS

FORMED BY

MR. NICHOLAS M. MATTHEWS

OF BALTIMORE

TO BE SOLD

AT UNRESTRICTED PUBLIC SALE

IN THE GRAND BALLROOM OF

THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET

ON TUESDAY AND WEDNESDAY EVENINGS

FEBRUARY 17TH AND 18TH, 1914

BEGINNING EACH EVENING AT 8.15 O'CLOCK

No. 134. "THE KING IS DEAD—LONG LIVE THE KING!"
By Frans Snyders.

Ventes américaines

Prix en dollars.

Vente de tableaux de la collection de M. N. Matthew, faite à NEW-YORK, en février, par Th. KIRBY.

Constable. Norfolk, paysage : 310. — Diaz. Paysage : 210. — Diaz. Forêt de Fontainebleau : 560. — Courbet. Le vieux moulin : 260. — Berne-Bellecour. La sentinelle : 205. — Constable. Paysage avec scène de chasse : 215.— Verboeckhoven. A la porte de la grange : 290. — Siebold. Portrait de l'artiste : 265. — Richard. Marine : 230. — Berne-Bellecour. En selle : 405. — Du même. Le chemin le plus court : 310. — Morland. Le vieux cheval blanc : 150. — J.-G. Brown. Le chien savant : 500. — Thaulow. Moulin en hiver : 830. — Hart. Paysage avec troupeau : 210. — Richard. Sur la côte de la Nouvelle Angleterre : 220. — Morland. La pompe du village : 500. — Brigdmann. Une rue à Constantine : 465. — Michel. L'orage : 210. — Romney. Portrait de Lord Byron : 1,150. — Inness. Rivière près Harrisbourg : 700.

Van Ostade. Le fumeur : 200. — Potter. Paysage avec vieux cheval blanc : 260. — Téniers. Portrait du père de l'artiste : 260. — Van der Neer. Bords de rivière : 400. — Poelenburg. Diane et Calypso : 300. — P. Wouwerman. Chasse au faucon : 530. — Van der Neer. Portrait de jeune femme à sa toilette : 650. — Canaletto. Canal à Venise : 210. — Netscher. Portrait de femme : 900. — J. van Huysum. Bouquet de fleurs : 400.

F. Bol. Portrait de femme : 350. — J. van Huysum. Bouquet de fleurs : 350. — Weenix. Nature morte : 240. — N. Berchem. Paysage italien : 220. — Zorg. Intérieur : 430. — Canaletto. Vue de Venise : 265. — Hondecoeter. Oiseaux : 220. — J.-B. Weenix. Nature morte et paysage : 1,140. — Snyders. Chiens attaquant un cerf : 500. — Everdingen. Neige dans la montagne : 240. — Snyders. Le roi est mort, vive le roi : 650 dollars.

Produit : 27,490 dollars.

1914
Feb. 17
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C. 2
DTL

ILLUSTRATED CATALOGUE

OF THE

VALUABLE PAINTINGS

BY

THE GREAT AND LITTLE MASTERS

OF THE

OLD AND MODERN SCHOOLS

FORMED BY

MR. NICHOLAS M. MATTHEWS

OF BALTIMORE

TO BE SOLD

AT UNRESTRICTED PUBLIC SALE

IN THE GRAND BALLROOM

OF

THE PLAZA

La.3074

FIFTH AVENUE, 58th TO 59th STREET

ON THE EVENINGS HEREIN STATED

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

OF THE

AMERICAN ART ASSOCIATION, MANAGERS

MADISON SQUARE SOUTH

NEW YORK

1914

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot,* and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE

FIRST EVENING'S SALE

TUESDAY, FEBRUARY 17, 1914

IN THE GRAND BALLROOM OF THE PLAZA

BEGINNING AT 8.15 O'CLOCK

No. 1 — ~~7~~ : 55

J. DEARMAN

Williams

ENGLISH

(Exhibited at the Royal Academy, 1842 to 1856. Died 1856.)

RURAL LANDSCAPE

(Panel)

Height, 5 inches; length, 7 inches

In a land of rolling hills and sunny green valleys a humble farm center is seen on a lazy late-summer day, when the trees have begun to drop some of their leaves, grass is yellow, and other leaves are turning brown. In the middle distance, nestling in a broad hollow, is a gray cottage with brown thatch roof, and near it are low barns and outbuildings whose ancient thatch is mingled with green mossy growths. On a knoll in the foreground, in the shelter of two venerable oaks, a country maid in a blue skirt and red waist is milking a white cow, while a dun cow and a white cow with black head and spots lie lazily by on the carpet of leaves.

On the back, under seal, is the following writing:

"This picture is by Dearman, an English artist of high repute. It is a beautiful little picture, and was presented to me by Mr. L. Warrington Gillet, Aug. 30, 1845.

(Signed) "BRANTZ MAYER, Balto., 5th June, 1853."

From the Brantz Mayer Collection, Baltimore.

#: 40

Austin

No. 2

ARTHUR QUARTLEY

AMERICAN: 1839—1886

LANDSCAPE

Height, 4½ inches; length, 7½ inches

HIGHLANDS rise boldly on either side of a broad valley which winds irregularly between them. In the distance the face of those on the far side is obscure, in shadow, while the sunlight, striking down forward of them, illuminates a silvery-gray river which threads the valley, its distant surface seen through a light haze. The beholder looks from a high and narrow foreground, where trees and rocks show autumn hues; the sky afar also reveals colors in its streaks of cloud.

Signed at the lower left, A.Q., *in monogram.*

#: 100

Kaldenberg

No. 3

WILLIAM M. HARNETT

AMERICAN: 1851—

SMOKER'S DEN

(Panel)

Height, 6¾ inches; length, 9 inches

A PAINTING of still life. A brown table or bench stands in the light in a room with dark walls. On it are placed in careless confusion a half dozen or more objects of different character and varying surfaces. A tall gray stone beer pitcher or wine jug, painted in blue, stands between some biscuit and a well-browned meerschaum pipe, behind which a blue open box contains pipe-tobacco, and nearby are large leather-bound books, and a candle in a silver or pewter stick.

Signed at the lower right: Wm. M. Harnett.

#: 210
Williams

No. 4

JOHN CONSTABLE, R.A.

ENGLISH: 1776—1837

NORFOLK LANDSCAPE

(Panel)

Height, 4¾ inches; length, 7 inches

A BROWN-SANDY road with red-sandy outcroppings in its bed and banks runs between low banks at right and left which have been cut into to reduce its grade as it comes up over a low hill. At the top of the bank on the left a fence is glimpsed between tall trees that line the roadside. Looking down the road, there is revealed in the middle distance a cluster of white cottages with red chimneys and thatched roofs, among tall green trees, and in the distance a range of high hills rises against the horizon. Coming up the incline of the road is a laden farm wagon drawn by two horses.

On the back is the following certificate:

"French Gallery
"120 Pall Mall, London, August, 1895.
"'Norfolk Landscape' (cottages, sandy road and wagon), size 6¾ in. x 4½ in., from the collection of Miss Isabel Constable, we guarantee to be a genuine work by John Constable, R.A.
(Signed) "WALLIS & SON."

From Wallis & Son, London.

#: 100

E. & A. Kaldenberg

No. 5

ADELAIDE DIETRICH

CONTEMPORARY

STILL LIFE—FLOWERS

Height, 7 inches; width, 6 inches

MORNING-GLORIES, wild roses, daisies and many flowers of the garden and field are heaped high and overflowing in and about a capacious basket which has been set down upon a stone wall. At one side a tree is growing, below the fence-top ferns appear in the shade, and beyond the wall, in which is an arched passage for a stream, are seen trees and a rounded hill.

Signed on the edge of the marble slab.

On the back of the canvas is the artist's name and the date 1857.

#: 150

Williams

No. 6

FÉLIX ZIEM

FRENCH: 1821—1905

VENICE

(Panel)

Height, 5½ inches; length, 9 inches

THE point of view is taken on the Riva degli Schiavoni, looking up across the Molo, past the statue-surmounted columns of St. Theodore and the Winged Lion of St. Mark to the Old Library and the Royal Palace, with many people in brightly-colored apparel seen on the sidewalks. On the right is the long façade of the Ducal Palace, with a corner of the Prigioni coming into the picture nearer by; and across the blue-green Grand Canal on the left are seen the Salute and the Dogana, with a red-hulled iron steamer anchored in the canal.

Signed at the lower right: Ziem.

Purchased from Edward Brandus.

Sp: 100

Kalden berg

No. 7

FERDINAND CHAIGNEAU

FRENCH: 1830—

SHEEP AND SHEPHERD

(Panel)

Height, 8½ inches; width, 6½ inches

A FLAT plain of the artist's favorite Barbizon country is represented, bordered on the left by thick trees. Far in the distance low blue hills appear along the horizon, under a sky whose multitudinous gray and white clouds are tinted in mauve and yellow at a subdued sunset's approach. Over the level green meadow along the trees a flock of sheep, approaching, have reached the foreground. A shepherdess accompanies them; her dog, which has run ahead, has stopped and turned to see that all is well.

Signed at the lower right: F. Chaigneau.

Sp: 110

Em. Fraenkel

No. 8

WILLEM MARIS

DUTCH: 1844—1910

CHICKENS

(Panel)

Height, 7 inches; length, 10½ inches

A HANDSOME game rooster and eight various hens are seen about a straw pile in a barnyard. The barn, with gray, brown and green boards, is in the background, with a thickly-branching tree beside it, and both throw shadows forward which screen a part of the straw pile but leave parts of it in the sun; and a distant sunny field is visible on the right. The rooster is lying down, as are some of the hens, while others strut about or peck in the straw. They are white and black, yellow, brown and gray.

Signed at the lower right.

No. 9

BAREND CORNELIS KOEKKOEK

DUTCH: 1803—1862

SKATING IN HOLLAND

(Panel)

Height, 8 *inches; length,* 11 *inches*

A RIVER, broad and shallow, has frozen over, and its glistening surface, a cold grayish-blue in the crisp winter air, reflects the shadows of numerous skaters and others who are enjoying themselves late in the day, when horizon clouds are purpling. The river extends straight before the eye, trending somewhat to the left. On the right are low Dutch houses with steep gable roofs, and near them a tent has been set up on the ice, while farther down may be seen the spires and taller buildings of a town, and on the opposite side of the river a windmill rises against the western horizon, the air in the distance lightly clouding in a mist. Skaters are moving up and down the ice-field, a man is pushing a large sleigh containing two women, and another man approaches them who has shot a duck which swings over his shoulder.

Signed at the lower right: B. C. Koekkoek, 1850.

#: 210

Williams

No. 10

N. V. DIAZ DE LA PEÑA

FRENCH: 1808—1876

POOL AND LANDSCAPE

(Panel)

15 13

Height, 6 inches; length, 9 inches

A LANDSCAPE at the forest's edge, the foreground in shadow, a bright green field seen in the sunshine in the distance. In the sheltered foreground a pool is cradled in green grasses and the brown surface growths of a woodland purlieus, and its quiet water reflects a light gray summer sky which preserves only suggestions of the blue. On the right, tall and ancient trees of Fontainebleau are clustered, while on the left detached trees partly screen the great Barbizon plain country beyond. Seated on the ground near the pond are two figures, in red, blue and white.

Signed at the lower left: N. DIAZ.

#: 120

Ed. Maxwell

No. 11

JOHN FREDERICK HERRING

ENGLISH: 1795—1865

A GROUP OF ANIMALS

Height, 8 *inches; length,* 12 *inches*

STABLE buildings or shelters with thatch or husk roofs are near together about a farmyard whose herbage is a yellow-green or greenish-yellow in the sunshine of a warm summer day, under a bright blue sky with mounds of gray-blue and white cumuli. No distance save the sky is seen, except for a glimpse between a horse's nose and a building, the yard being occupied by five horses —bay, dark chestnut, brown and dapple-grays—while in the foreground are black and red pigs and some chickens, among them a game rooster and hen.

Signed at the lower right: J. F. HERRING.

No. 12

R. S. ZIMMERMAN

CONTEMPORARY

THE PHILOSOPHER—A PORTRAIT

Height, 9½ inches; width, 7 inches

HALF-LENGTH portrait of a venerable man of large frame and massive head, with a mass of gray hair and a straight line of short gray side-whiskers. His face is seamed and the heavy lower lip sags. He is facing the left in a strong light and has pushed his glasses up to his forehead while he reads intently a manuscript which he holds well up. His coat is black and he wears a stock or a soft white necktie. Brown background.

Signed at the upper left: R. S. Z.

#: 50

C Quakenbush

No. 13

R. S. ZIMMERMAN

CONTEMPORARY

THE CONNOISSEUR—A PORTRAIT

Height, 9½ inches; width, 7 inches

A MAN of strong features and large, his skin wrinkled with years, is seen at half-length in the black habit of a monk, against a brown background. He wears a skull-cap, from which his thatch of tousled black hair projects before his large ears and over his forehead, and in one hand he holds a book—with a finger between the leaves. In the other hand is a glass of golden wine, partly emptied, and the clerical connoisseur's lips are drawn in as he savors the product of the vineyard judicially, looking thoughtfully at the spectator the while.

Signed at the upper left: R. S. Z.

No. 14

N. V. DIAZ DE LA PEÑA

FRENCH: 1808—1876

FOREST OF FONTAINEBLEAU

(Panel)

Height, 7 inches; length, 10½ inches

DENSE is the foliage of midsummer in the great forest, and bright the sunshine of a fair and breezy day. The blue sky is full of light, active clouds, still for the most part in feathery form, and its blue and its white are reflected in a winding stream which is seen in sunshine in the middle distance through a broad oval opening between trees of the foreground. Here, in the grateful shade, a girl is seated on the grass, reading or sewing. Out in the sunlight the trees are thick along the stream, their reflections mingling with those of the clouds.

Signed at the lower left: N. Diaz.

#: 130

Bernett (agent)

No. 15

J. L. A. THÉODORE GÉRICAULT

FRENCH: 1791—1824

BATTLE SCENE

(Panel)

Height, 7½ inches; length, 11¾ inches

THE heavy smoke of battle envelops the picture. Where it lightens at left and center, cavalrymen are seen rushing toward the right on white and black horses, their sabers raised. The horses flounder among encumbrances on the ground; and in the right foreground, enshrouded in the smoke, a defending soldier thrusts a bayonet towards two oncoming riders, as he stands behind the heavy wheel of a disabled cannon.

Purchased from William Macbeth, New York.

$: 2.50

Williams

No. 16

GUSTAVE COURBET

FRENCH: 1819—1878

OLD MILL

(Panel)

Height, 12 inches; width, 8¾ inches

ON the right a line of staunch birches, with silvery bark, comes into the picture—outposts at the edge of a wood whose shadows cover the foreground and nearer trees, while the farther trunks reflect the sunlight. In the middle distance toward the left is an old gray and brown mill, and in front of it rushes the mill-stream, tumbling in white foam in its rocky bed down the incline of the foreground. Through an opening between the trees on the right is glimpsed a figure in a boat, on the quiet water of the mill-pond above the dam.

No. 17

DAVID JOHNSON, N.A.

AMERICAN: 1827—1908

SCENE IN LIVINGSTON COUNTY, NEW YORK

Height, 10 *inches; length,* 12 *inches*

THE sky is a brilliant azure on a bright day of midsummer, and carries tenuous patches of white and grayish vapor aloft, while banks of light cumuli lie along the horizon. In front of distant broad hills are rich meadows, flat and wide-spreading and supporting numerous trees of full foliage. A broad brook winds through the meadows, and in the foreground a white and a red cow are standing in it, one drinking. Beyond them a huge oak with quadruple trunk spreads its great branches against the sky and furnishes shade for more cows which have gathered there.

Signed at the lower left, D.J., *in monogram.*

Purchased from S. P. Avery, New York.

#: 75

No. 18

EMIL DE CAUWER

BELGIAN: 1828—1873

INTERIOR OF A CATHEDRAL

(Panel)

Height. 12½ *inches; width,* 10 *inches*

A SECTION of the ornate interior of a gray stone cathedral is shown, with organ, paintings, chapels and railings, and sightseers being conducted around. Crippled beggars sit on the floor, and the sunshine illuminates parts of the great spaces, leaving other parts in shadow. It is in the effect of light on the fabric that the artist has found his greatest attraction.

Signed at the lower left: Emil de Cauwer, Pt., 1854.

Sy: 205
G. Quackenbush

No. 19

E. P. BERNE-BELLECOUR

FRENCH: 1838—1910

THE SENTINEL

(Panel)

Height, 13¾ *inches; width,* 9½ *inches*

THE flat land, a little of which appears in the foreground and less in the distance, is lightly covered with snow, which has not found lodgment on a steep brown earthen bank that extends across the narrow picture and serves as background for the figure of a French infantryman, on sentinel duty, who is pictured in alert attention to something overhead. With one knee bent he leans forward, resting his back lightly against the bank, and musket in hand peers upward. Beside him is a leaning gray tree.

Signed at the lower left: E. Berne-Bellecour, 1893.

#: 65

No. 20

GEORGE LANCE

BRITISH: 1802—1864

STILL LIFE

Height, 12 inches; length, 14 inches

PURPLE grapes, on a stem, are heaped in a woven basket of broad strands, and over them is lying a ripe yellow pear having a touch of red. Close by is a large bunch of white grapes, brilliant in the light, and back of them a stem of ripe raspberries projects. White currants lie near a rosy and yellow peach, and a dark red apple is seen in shadow, while in front of the basket is a small bird's-nest with three eggs in it.

$1100

No. 21

BAREND CORNELIS KOEKKOEK

DUTCH: 1803—1862

MARINE

(Panel)

Height, 11¾ inches; length, 14¾ inches

NUMEROUS sailing vessels of different nationalities appear under swift way in a goodly breeze, off a busy port. The sea is choppy and spindrift is flying. Spray dashes over a blunt-bowed fisherman with colored sails, on the wind in the foreground, while a black schooner with white canvas is going easily down the wind a little distance away. Farther out is a square rigger, and a point of the land with town buildings appears in the distance at the left.

From the Gilmore Collection, Baltimore.

#: 75

No. 22

EMANUEL NOTERMAN

BELGIAN: 1808—1863

MONKEYS PLAYING WITH DICE

(Panel)

Height, 12½ inches; length, 15¾ inches

Two monkeys, dressed in red, blue, white and yellow, and one of them wearing a cap with a feather stuck in its band, are represented in a dispute over a game of dice. One stands on the right of the table, chattering something emphatic to the other, which is seated facing the spectator and turns pugnaciously toward his opponent. Two dice are on the board, with a brown tankard which reflects the light.

Signed at the left, on the table: Em. Noterman.

#: 215
H. W. Putnam

No. 23

EDWARD L. HENRY, N.A.

American: 1841—

LEAVING HOME

Height, 10 *inches; length,* 17 *inches*

A farmer is taking his daughter to the railway station, using his light box wagon. They have just pulled out of the barn which stands on the right at the top of a rise, and are coming directly forward in the farm road, a dog running beside the wagon and chickens scattering out of the way. Near a split-rail fence a little girl in sunbonnet is standing beside a red and white calf, and men are seen working in a field. The farmer leans toward the young woman, who listens to him. She wears a straw hat trimmed with red and a light red shawl, and carries an open blue parasol. It is a sunny day with few clouds in the light blue sky.

Signed at the lower right: E. L. Henry.

$#: 200

T. E. Claiborne

No. 24

JOHN CONSTABLE, R.A.

ENGLISH: 1776—1837

LANDSCAPE WITH DOG CHASING DUCKS

(Panel)

Height, 12 inches; length, 16 inches

IT is getting toward sunset and the sky is streaked with red and yellow, lavender and mauve and pink, and gray, many of its tones being repeated in a small pond in the foreground. On the left a rambling English farmhouse with thatch roofs appears in many soft colors, before a group of tall trees, and a woman walks toward it, while a dog has turned and is chasing a duck over the land, other ducks appearing in the pond. Around are rolling hills and wild fields.

From the artist's grandson.

Purchased by the present owner from Leggatt Brothers, London.

The picture bears the following indorsement in writing, pasted to the back of the panel:

"This picture of farm buildings, with a sunset sky over a common, and dog chasing some ducks, by John Constable, R.A., was purchased by us from the artist's grandson, Mr. Hugh Constable, to whom it was bequeathed. Guaranteed genuine.

(Signed) "LEGGATT BROTHERS."

H. 1941
H. Schelhuys

No. 25

EUGÈNE JOSEPH VERBOECKHOVEN

BELGIAN: 1799—1881

AT THE BARN DOOR

Height, 12½ *inches; length,* 16½ *inches*

A FARMER whose clothing shows red, green, brown and blue, is about to push open the heavy door of a gray-plastered stable, which has a thick and rambling roof of brown thatch. His brown and black horse, released from the wagon, has followed him and looks expectantly for the opening of the door, as does a shaggy-haired dog which has also come up. Near a barrel at the corner, chickens are pecking at a sheaf of straw. In the distance are green and yellow flat fields, under a sky of clear blue with rolling masses of delicate gray cumuli.

Signed at the upper right: Eugène Verboeckhoven, ft., 1855.

Purchased from C. W. Kraushaar, New York.

No. 26

DAVID JOHNSON, N.A.

American: 1827—1908

RODGERS SLIDE, LAKE GEORGE

Height, 11 *inches; length,* 20 *inches*

The beautiful Horicon, silvery-blue and whitened by slight ripples, and mirroring the many-hued rocks, the green woods and the sky, extends in a bend through the center of the picture between rocky hills and mountains covered with thick vegetation. In the middle distance, just before the lake curves out of sight, a white side-wheel steamboat with tall black smokestack is seen, and in the foreground are three women in a rowboat.

Signed at the lower left with the artist's monogram and the date 1864, *and on the back with his full name and the title of the picture as well as the date.*

$: 60

No. 27

ARTHUR QUARTLEY, N.A.

AMERICAN: 1839—1886

LANDSCAPE

(Oval)

Height, 15 inches; width, 12 inches

A BROOK issuing from the middle distance is white where it takes a small tumble and hastens down to turn into the foreground in a wooded glen, where its waters darken. Tall, slender trees grow as a screen against a sky filled with colorful clouds, and a thick tangle of underbrush grows down to the water's edge.

Signed at the lower left, A. Q., *in monogram.*

$: 75

No. 28

MLLE. ROSA BONHEUR

FRENCH: 1822—1899

WILD BOAR

Height, 15 inches; width, 12 inches

THE shaggy animal stands athwart the view, apparently having just come to a stop in a leisurely walk, his forefeet planted side by side and one hind foot in advance of its mate. His bristling thick coat is dark brown streaked with black, his eye looks for the moment sleepy rather than vicious, and the great snout and massive head contrast curiously with the ragged and stumpy tail. He stands in green grass which appears moist as after a rain, and he is studied near by, so the green turf forms also the background.

Signed at the lower right: Rosa Bonheur.

From the Bonheur sale and carrying the seal in red on the back: Vente Rosa Bonheur, 1900.

#: 265
Kaldenberg

No. 29

CHRISTIAN SIEBOLD

AUSTRIAN: EIGHTEENTH CENTURY

PORTRAIT OF THE ARTIST BY HIMSELF

(Panel)

Height, 15¾ inches; width, 12½ inches

HEAD and shoulders likeness of the artist (who was portrait painter to the Empress Maria Theresa), turned slightly toward the left but facing full front. He is smooth-shaven, with light brown eyebrows; his hair is concealed by an elaborate cap of a sort of *clair-de-lune* hue with brown shadings. His large, wide-open blue eyes are looking slightly downward, and a paint-brush shoots upward from behind one ear. His white shirt or blouse is open at the neck, and over it is a cloak which matches his cap.

No. 30

WILLIAM MAGRATH, N.A.

American: Contemporary

"COME TO YOUR DADDY"

(Panel)

Height, 15 *inches; length,* 18 *inches*

In the velvety brown and gray interior of what appears to be an Irish or Scotch peasant's home, the family is gathered around the fireplace, where embers still glow on the hearth, an iron kettle beside them. In front of the hearth is a gray table with the remains of a meal, and a red-haired man in drab with green stockings has pushed back his chair and extends his arms toward a fat infant whose hair favors his own, who is held by a stout, bare-footed woman in a purplish waist and red skirt. In the chimney-corner sits the grandmother, beside the wooden crib.

Signed at the lower left: W. Magrath, 1897.

$75

No. 31

H. BOLTON JONES, N.A.

American: 1848—

LANDSCAPE

Height, 12¾ *inches; length,* 18 *inches*

A little-used roadway with grass growing between the wheel-tracks passes through a green field, where patches of brown growths rise above the grass, and makes a bend toward the left before a screen of trees growing on a ridge. Beyond a gate is a low country, with occasional distant tall trees. The trees of the ridge are scraggly and tall, with sparse foliage touched with brown; and a sky filled with colored clouds is visible between their branches.

Signed at the lower right: H. Bolton Jones, 1878.

#: 463

No. 32

ALBERT BIERSTADT, A.N.A.

AMERICAN: 1830—1902

YOSEMITE VALLEY, CALIFORNIA

Height, 14 inches; length, 20 inches

WANDERING through the picture between the right foreground and the central middle distance is the river, its mirror-surface marked everywhere with reflections, whether of trees, banks or sky. On the right the ponderous cliffs loom out of the picture, while in the distance they rise against a colorful sky which distributes its chromatic radiations over cliffs and water. At the left, on a flat point under a low cliff, two men are fishing.

Signed at the lower left: A. Bierstadt, '64.

From the Hamilton Easter Collection, Baltimore.

No. 33

WILLIAM KEITH

American: 1839—1911

THE OLD SAN FRANCISCO MISSION

Height, 14 inches; length, 21¾ inches

The building group extends almost across the picture, with an indefinite landscape visible at the right, where green bushes appear near by and blue hills or mountains in the distance; broad sandy-brown foreground, where a boy stands beside a donkey with loaded paniers. The church on the left is gray, and the low buildings adjoining to right of it are brown, all under Spanish projecting roofs of red tile. Pigeons flutter about the Mission roofs and various persons are seated and standing in front of and along the porches.

Signed at the lower left: W. Keith, '91; *and marked at the lower right*: S. F. Mission, 1889.

$\mathcal{P}$. 230

No. 34

WILLIAM TROST RICHARDS, N.A.

American: 1833—1905

MARINE—MISTY WEATHER

(Panel)

Height, 14 inches; length, 26 inches

A light haze hangs over a gently-moving summer sea. The water is a bright gray-blue as it gathers the scattered sunshine through the mist. The low waves come in from the right in long lines of white, miniature surf, rolling up the brown beach on the left in irregular spreadings of thin white bubbles. Out in the mist a spectral ship is outlined.

Signed at the lower left: Wm. T. Richards, 1871.

No. 35

E. P. BERNE-BELLECOUR

FRENCH: 1838—1910

EN SELLE

(Panel)

Height, 16 inches; length, 21 inches

IN the foreground in the center of a recently-cut hay-field are two troopers, in the bright sunshine. One, already mounted on a light bay horse which faces the left, looks toward the spectator; his comrade, a bugler, is about to mount a gray by his side and is seen from the back. The soldiers appear against a group of trees as a background, and a mound of the new-mown hay stands not far off, while in the distance at the left, beyond the trees, a detachment of mounted soldiery is drawn up in a narrow road that crosses the broad, flat field country.

Signed at the lower left: E. Berne-Bellecour, 1910.

Exhibited at the Paris Salon, 1910.

Purchased direct from the artist.

No. 36

E. P. BERNE-BELLECOUR

FRENCH: 1838—1910

LE CHEMIN LE PLUS COURT

(Panel)

Height, 16 inches; length, 21½ inches

AT the junction of two brown earth roads over rolling green fields a French cavalryman on foot is giving directions to a mounted guardsman as to his shortest route, indicating the way with his raised arm. The mount is a light bay, which stands soberly while its rider studies the direction to which his informant points. Back on the right at the edge of an open wood are the tents of a military encampment, with soldiers strolling about, and on the left over a low green hill the top of a wood appears. The sky is a soft gray and the light throughout the landscape is diffused, with scarcely a shadow.

Signed at the lower right: E. Berne-Bellecour.

From the Salon of 1910.

Purchased direct from the artist.

No. 37

ARTHUR PARTON, N.A.

American: 1842—

COWS IN A CREEK

Height, 17 *inches; length,* 22 *inches*

Three tawny cows—one with a white face—and a dark brown-red cow have made their way through tangled undergrowth of a thick green wood on the right to a shallow stream, which, emerging from a tree-covered landscape in the middle distance, comes forward and passes out in the right foreground. From the left the sunlight illumines the landscape, more or less sifting through a cloud-veil or mist. Foliage and ground-verdure are moist, the distant trees are hazy, and the sky is filled with aspiring white and dissolving gray clouds.

Signed at the lower right: Arthur Parton.

$\#:150$

No. 38

GEORGE MORLAND

ENGLISH: 1763—1804

THE OLD WHITE HORSE

Height, 17½ inches; length, 24 inches

AN aged white horse that has earned its rest is lying down under the partial shade of some trees and in the shelter of a hill in a wild pasture-land. It has come down a gentle green slope to a hollow which promised seclusion, with green trees on either hand, and lies facing the right across the view, with a disdainful eye for whoso would disturb it. Over the knoll a patch of the sky is seen full of clouds, dark and tinged with yellow-white.

Signed at the right, on the face of the hill: G. Morland, pinx.

#. 370

No. 39 C. W. Putnam Jr.

EDWARD L. HENRY, N.A.

American: 1841—

NEARING HOME

Height, 17½ inches; length, 27½ inches

An old farmer in his best brown coat, with velvet collar, is driving homeward with his gray-haired wife, who has been visiting; she wears her finery and protects herself from the sun with a blue-green parasol. They are in a flexible buckboard wagon that once was blue, over the seat of which a buffalo robe is thrown, and a small darky with a basket of fruit is "riding behind." The old bay horse is jogging away from the spectator, and up the road ahead a boy and girl have come down the hill from a low gray house to greet the home-comers, the boy sitting on a split-rail fence and waving his hat.

Signed at the lower left: E. L. Henry, '82.

$#: 50

No. 40

GEORGE ARMFIELD

English

LANDSCAPE WITH DOGS CATCHING A HARE

Height, 18 *inches; length,* 24 *inches*

An ancient English wood, dense in places and with an open spot of rolling land where the grass is short and trees of large trunk grow, is pictured in early autumn when the foliage has just begun to turn. In the distance the leaves are green, close at hand they are turning a warm yellow. Near two large trees on a knoll, two dogs have overtaken a hare which has just burst out from an abundant cover, and one of them has it on its back for its finish.

Signed at the right.

$4.50

No. 41

THOMAS DOUGHTY

American: 1793—1856

LAKE GEORGE

Height, 18 *inches; length,* 27½ *inches*

The lake—or a part of it—lies blue-green in the center of the canvas, encompassed by green wooded hills except in the foreground, which is low and where brush and blasted trees show tones of yellow and brown. Near shore at the left a man is standing at the mast of a catboat, apparently having some difficulty in getting down the sail—the day is calm—and some swimmers cling to the stern of the boat. Another swimmer farther out is propelling himself astride a board or log.

Signed at the lower left: T. Doughty, 1826.

Gp: 115

No. 42

RICHARD WILSON, R.A.

ENGLISH: 1713—1782

VIEW OF THE LAKE, ALBANO, ITALY

(Horizontal Oval)

Height, 19½ *inches; length,* 24 *inches*

THE beholder looks down on the rounding basin of the lake, a cone-shaped knoll or mound in the immediate foreground rising high above the surrounding surface of both land and water. On the knoll are figures looking down upon the water, which is blue, with reflections of the sky, and is marked by shadows of the surrounding shores with their buildings and trees. In the distance beyond the lake is a peopled landscape, in sunlight, under yellow-tinged, gray-white cloud-billows in a pale sky.

Signed at bottom, to right of center: Wilson.

$500

No. 43

J. G. BROWN, N.A.

AMERICAN: 1831—1913

"CLEVER DOG!"

Height, 24 inches; width, 17 inches

A ROUND-FACED bootblack, without a hole in his black stocking, is sitting on his upturned red-brown kit-box, leaning back against a gray-green plastered wall and watching with a satisfied smile his pet dog, which stands on its hind legs or "sits up" in the attitude of "begging," on its straw-stuffed box in front of him. He is dressed in black and without waistcoat, a knotted red bandana circling his neck and falling over his loose white shirt. At his feet are spread his tools of trade.

Signed at the lower left: Copyright, J. G. Brown, N.A.

H: 80

No. 44

BAREND CORNELIS KOEKKOEK

DUTCH: 1803—1862

THE SHEPHERDESS

Height, 23½ inches; width, 18¾ inches

AT the end of a rough common, which forms the foreground, before a thick tangle of underbrush and second-growth woods, a bucolic maiden is seated at the base of a tall tree, watching over a few sheep and a cow which are grazing there. The cow, white with reddish patches, is nosing the grass, one sheep is nibbling and two are lying down. The shepherdess, who wears a white waist and blue kerchief and a red skirt, and is facing the right, has turned to look at the observer of the scene. The woods are green, drying a little in late summer.

Signed at the lower right: B. C. K.

Sp: 140

No. 45

GEORGE MORLAND

ENGLISH: 1763—1804

SHEEP AND CHILDREN

Height, 20 inches; length, 23½ inches

FOUR fat sheep with thick, unctuous fleece, are being admired in the sheepcote by two children who look over a half-door that admits light upon the animals. The walls, plastered and of thick, heavy wood, are gray and brown, with greenish notes, and the roof is of a rich-brown thatch. The dense oleaginous wool reflects various hues in the play of the sunlight. The children are a tow-haired boy, and a taller girl of English type—the fair young "flapper" of the Anglican vocabulary. Near the sheep are a pair of game chickens. The sheep have real expression, and the texture of their coats is rendered with suggestive precision.

Signed at the lower right: G. Morland

Sp: 455
G Quakenbush

No. 46

J. G. BROWN, N.A.

AMERICAN: 1831—1913

GETTING ACQUAINTED

Height, 25 inches; width, 20 inches

Two round-faced bootblacks, one timid and the other not aggressive though inclined to be "tough," are sitting on their tool-kits on the sidewalk against a plastered gray wall of greenish tinge. Timidity, with hands between his thighs and one foot nervously working over the toe of the other, leans his head slightly toward his comrade with a shy smile, his face seen three-quarters front; the other boy, who sits on the right, has turned his face toward him and is seen in profile. He also smiles. Both are in rags, and coatless.

Signed at the lower left: J. G. Brown, N.A.

No. 47

FRITZ THAULOW

NORWEGIAN: 1847—1906

THE MILL STREAM IN WINTER

Height, 21½ inches; length, 25¾ inches

THE air is charged with a penetrating, frosty humidity, and what of the lightly-clouded sky is visible is tinged with a cold, greenish yellow, its inhospitable color reflected in the mottled water of the stream, which carries half-dissolved, half-congealed, snow in its current. The stream, entering the picture in the right foreground, passes straightaway for the middle distance, where it turns to the left about a staunch red-brick mill. A flat bank along the left and a flat field on the right of the water are covered with thick, wet snow, which whitens the roof of the mill and the roofs of lavender-gray houses with red-brick gables in the distance. Trees on which a few leaves linger catch the snow in fissures of the bark and in crotches, and here and there along the water's edge hardy weeds push their blades above the white.

Signed at the lower left: Fritz Thaulow.

Purchased from Myers & Hedian, Baltimore.

#: 110

No. 48

FERDINAND CHAIGNEAU

FRENCH: 1830—

SHEEP AND HAYSTACKS

Height, 20 inches; length, 26 inches

A FLAT plain of the Barbizon country where the artist loved to paint is shown at the evening hour, green with grass and coarser herbage, brown and yellow under plough and cultivation in various strips and unfenced fields. In the foreground a flock of gray sheep are gathered within the shadow of a tall, dark, conical haystack which rises between the spectator and the setting sun, whose refracted rays tint the sky at either side of the cone, and at the left tinge the oily coats of sheep on the outskirts of the flock with warm color. The shepherd in a blue blouse leans on his staff, and his watchful dog is near him, and off in the distant fields are other haystacks, dark against the distant sky.

Signed at the lower left: Fd. Chaigneau.

No. 49

UNKNOWN CONTEMPORARY ARTIST

SIR JOSHUA REYNOLDS

Height, 24 inches; width, 20 inches

Head and shoulders portrait of the first President of the Royal Academy, in familiar aspect. Figure turned somewhat toward the right, the sitter has turned his head to face the spectator directly, and looks him in the eye with keen, intent, analytic gaze. The rims of his large spectacles with horn bows reflect the high light that beats upon his broad forehead, and mark effective shadows between his hazel eyes and rosy cheeks, the bows losing themselves in his gray wig. White stock and *jabot* are conspicuous within his gray-green coat and white waistcoat, which, loose about the neck, are buttoned over the chest. Dark background—brown, and almost black.

No. 50

JOHN CONSTABLE

ENGLISH: 1776—1837

(ATTRIBUTED)

HAMPSTEAD HEATH

Height, 24½ inches; length, 29½ inches

ON the right is a cottage, gray-brown in shadow, white in the sunlight, with an outside red-brick chimney, its velvety thatched roof a mottled olive-yellow and brown. It stands at a lonely roadside, beyond a broken wall, a brown tree behind it and another across the road at the left. Farther on the brown roofs of other houses nestling below a green hill are seen, and in the distance the lower lands are a green-blue under a blue sky filled with tumbling masses of white and gray clouds.

No. 51

H: 210
Austin

WILLIAM HART, N.A.

AMERICAN: 1823—1894

LANDSCAPE AND COWS

(Panel)

Height, 28 inches; width, 24 inches

RUGGED trees grow on the right, and a group of others on the left, at the edge of a green pasture, and between and in front of them, in the foreground, is a pond where a number of cows have come to drink. One cow of fulvous coat stands between dark-brown and red ones, whose hues reflected in the placid water tan its silvery-gray surface; and back in the shadows a black cow is approaching the drinking place. The pasture is in sunshine, and beyond it are large green trees and distant hills. Some of the rich foliage and herbage has turned brown.

Signed at the lower left: Wm. Hart, 1888.

#: 220
C. T. McDonough

No. 52

WILLIAM TROST RICHARDS, N.A.

AMERICAN: 1833—1905

SCENE ON THE NEW ENGLAND COAST

(Water Color)

Height, 22½ inches; length, 36½ inches

THE ocean, gray under an expansive mass of gray-white clouds largely overspreading a light blue sky, stretches broad and level from a far gray-white horizon to a low and broken foreground shore. On the right the shore runs out in a low headland, grass-covered, to lines of brown rocks which extend farther out into the sea, which splits lazily upon their outlying boulders and rolls up narrow lines of white foam. Closer by is a stretch of sandy beach, with gray rocks to the left, where the low surf comes up in longer sweeps.

Signed at the lower right: Wm. T. Richards, 1881.

Sp: 140

No. 53

GEORGES MICHEL

FRENCH: 1763—1843

WOODCHOPPERS

Height, 25½ inches; length, 32 inches

Two sturdy French peasants, one in yellowish-brown and the other wearing blue trousers and a dark red belt, have just felled a large tree and are taking a short rest. The tree, which stood at the edge of a ravine at the left, has fallen to the right across the foreground, and one of the men is seated on it with his arms folded, while his comrade stands in front of him lighting his pipe. Beyond them in the center of the composition stands a group of tall trees, clustered together at the edge of the ravine, which is wooded and in shadow, while across the ravine, on the left, a cultivated hillside with farm buildings and windmills is in brilliant sunshine.

Purchased from Myers & Hedian, Baltimore.

#: 500
Kaldenberg

No. 54

GEORGE MORLAND

ENGLISH: 1763—1804

THE VILLAGE PUMP

Height, 30 inches; width, 25 inches

A TALL pump with rectangular case is seen at left-center of the foreground, against the wall of a plastered cottage with diamond window panes and thick thatch roof, a corner of which projects into the picture from the left. An iron teakettle hangs on the pump's spout, and a red and white shaggy-haired dog is drinking from the trough at the pump's base. At the right, beside the pump, stands a buxom young woman in white waist and yellow skirt, with a blue apron and deep pink cloak, who bestows an intent if somewhat questioning regard upon a husky bumpkin seated on a tub at the foot of a tree-stump, looking amorously up at her.

Signed on the pump: G. Md., 1799.

Has been engraved.

Purchased from the late I. D. Ichenhäuser, New York.

No. 54. THE VILLAGE PUMP.
By George Morland.

#: 465
Quakenbush

No. 55

FREDERICK A. BRIDGMAN, N.A.

American: 1847—

STREET IN CONSTANTINE

Height, 27½ inches; length, 36½ inches

White walls border a street which has an irregular stone pavement. The street is narrow, crooked, of uneven surface. At the left an aged merchant, with the long white beard of a prophet, is seated within his open booth, back to the spectator, his head turned to the right and face seen in profile. Outside hang garments of soft colors, and a woman stands there, her face disclosed, pouring a cup for a horseman who has ridden up on a muscular stallion. Both man and woman are in brilliant colors; as are the trappings of the horse. Opposite, dark-skinned men squat at another booth, and up the street are seen a water carrier, shoppers and more turbaned shop-folk. From aloft a figure looks down from a high story of a building.

Signed at the lower left: F. A. Bridgman, 1884.

Sp. 100

No. 56

THOMAS SULLY

American: 1783—1872

PORTRAIT OF GEORGE WASHINGTON (After Charles Wilson Peale)

Height, 30 inches; width, 25 inches

At half-length and turned toward the left, the Father of His Country is observed with face three-quarters to the front, his calm blue eyes directed with thoughtful, judicious gaze far to the left back of the spectator. His broad brow is white and his cheeks are rosy-warm, and a fringe of gray partly screens his ear. His black velvet coat is relieved by a white stock and a *jabot* of grayish mixture with brown and white notes. Dark neutral background, lightened back of the shoulder.

#: 110

No. 57 T. A. Claiborne

M. F. H. DE HAAS, N.A.

DUTCH-AMERICAN: 1832—1895

OLD FORT AND BEACH AT FLUSHING, HOLLAND

Height, 24 inches; length, 40 inches

AT the center of the foreground a crescent beach begins, swinging toward the left and outward again in the middle distance to a sharp point. Just within the point is seen a dark fortress with a tall round tower, and back of it, inland, red tile roofs, tall trees and an edge of a green field. The curving beach in front of it is yellow and sandy-brown, and near the foreground a stout girl, barefoot, is paddling in the spent wavelets, near a stouter woman who is seated on the sand. The sea is choppy in a fresh breeze, and toward the right a heavy Dutch fishing-boat is putting out under sail, with several people aboard her, and other sail are seen in the offing, a steam tug near them.

Signed at the lower left: M. F. H. de Haas, N.A.

Purchased from Myers & Hedian, Baltimore.

#: 210
Kaldenberg

No. 58

GEORGES MICHEL

FRENCH: 1763—1843

A STORM

Height, 33 *inches; length,* 38½ *inches*

A HUNTER, his gun in both hands ready for use, is following his dog across an open grassy stretch of land, the dog just about to nose his way into the cover which bounds the grass plot on the right and in the distance. At the left in the foreground is a rugged but blasted tree, one of whose fallen limbs lies on the ground before it, and short, young and slender trees are scattered about the outlines of the open space, which is in bright sunshine. All around and beyond it, darkness has settled over the land, under the shadow of dense lowering storm-clouds which are being driven across the sky by a gale that bends the trees.

Purchased from Myers & Hedian, Baltimore.

No. 59

ÉDOUARD PAIL

FRENCH

FEEDING THE CHICKENS

Height, 35 inches; length, 45½ inches

THE crescent moon is visible in the sky while yet the last rays of the setting sun gild the roof-tops of a long line of thatch-roofed buildings which extends from the left for a considerable distance across the picture, the farther cottages darkening, and gloaming settling amongst trees and brush beyond them, toward the right. In front of the trees and buildings the whole broad foreground is covered with yellowish-green grass, and brown, withered plants with fuzzy blossom-tops, like thistles gone to seed. From about the field numbers of hens of many colors hasten to a spot where a woman in a peasant's cap is scattering their evening feed.

Signed at the lower left: Édouard Pail.

#: 1.150
Williams

No. 60

GEORGE ROMNEY

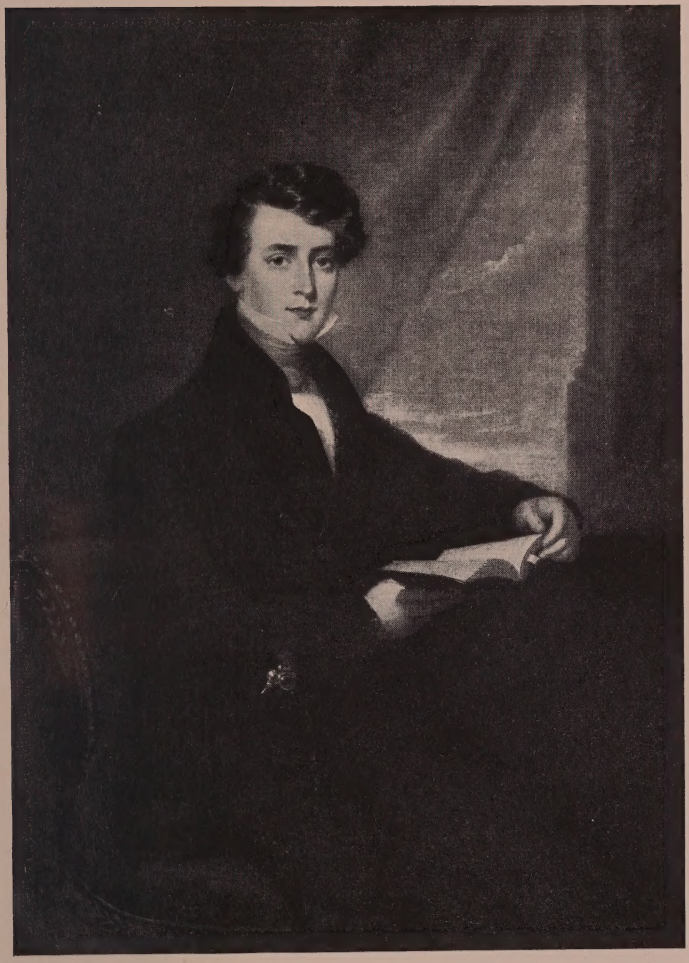
ENGLISH: 1734—1802

PORTRAIT OF LORD BYRON

Height, 49 inches; width, 39 inches

THE poet is presented at three-quarter length, seated, book in hand, and looking directly at the observer. He faces the right, three-quarters front, with his left arm on the back of the sofa on which he sits, which is upholstered in rich green and ornamented in gold. His coat is of a very deep tone of green, with a high shawl collar, brown in hue; and a jeweled watch-fob appears below his right arm which reaches across his body to hold his book up to the other hand. He is pictured here as with golden-brown, bushy and wavy hair, and is shown as a young man with large, clear blue eyes and rosy cheeks. His high white collar is enwound with orange-yellow. Conventional background of pillar, draperies and sky.

Signed at the lower left, on the sofa: ROMNEY.



No. 60. PORTRAIT OF LORD BYRON.
By GEORGE ROMNEY.

No. 61

THOMAS COLE, N.A.

American: 1801—1848

CATSKILL MOUNTAINS

Height, 39 inches; length, 62½ inches

In the central distance a conical mountain peak rises high against a pale, greenish-blue sky that is tinged with reflections from reddish-yellow and dark gray clouds which at either side hang low over the neighboring mountains and diversify the landscape with light and shadow. On a slope in the right foreground the forest is a mass of bright autumn color, and at its foot in the middle distance a small lake or stream is discerned, and figures can be seen in a small boat or canoe. At the left a tree splintered by storm or lightning is seen near a leaning and weather-beaten neighbor.

Signed at the lower left: T. Cole, Catskill, 1838.

Purchased from Mrs. J. G. Chapman, granddaughter of Mr. Cole.

#: 700
Kaldenberg

No. 62

GEORGE INNESS, N.A.

AMERICAN: 1825—1894

THE JUNIATA RIVER NEAR HARRISBURG, PENNSYLVANIA

Height, 36 inches; length, 54 inches

INNESS in his earlier style is seen in this canvas, an American landscape portrait, without the brilliant coloring of his later works and with a remarkable atmosphere. The river, appearing in the right foreground, is colored there with reflections of green and brown trees on its bank, and emerging into the sunlight turns in the middle distance and winds to the right about the point which sustains them, disappearing there from view. On its left bank in the foreground a large birch tree with bifurcated trunk rises out of the picture, leaning over the water, and just beyond it a man in shirtsleeves stands against a rail fence watching some cows. Two of them, a white and a black one, are over their knees in the stream, and a red cow is feeding in the juicy grass of its gently sloping bank. In the distance are sunny meadows and part of a village, seen against more distant hazy mountains.

Signed on the tree at the left, G. I., *in monogram,* 1856.

Painted to order for the late Augustus Albert of Baltimore.

No. 62. THE JUNIATA RIVER NEAR HARRISBURG, PENNSYLVANIA.
By George Inness, N.A.

SECOND AND LAST EVENING'S SALE

WEDNESDAY, FEBRUARY 18, 1914

IN THE GRAND BALLROOM OF THE PLAZA

BEGINNING AT 8.15 O'CLOCK

No. 63

HENDRIK MARTENSZ ZORG

DUTCH: 1611—1670

DRINKING PARTY

(On Copper)

Height, 6 inches; length, 8¾ inches

SEATED on low three-legged stools, and overturned tubs, in an inn yard, are three aged cronies drinking wine and smoking. One in red has his back to the observer, one in yellow faces him, and a third has turned to pass his glass to a robust serving-maid in old-rose, white and black, who comes with a pitcher to replenish it. A fourth aged man with a cane is coming through a doorway. The light is subdued, and the tone of the whole, in keeping with the scene, is a mellow brown permeated with olive.

Ph: 45
Knoedler

No. 64

JACOB TOORNVLIET

DUTCH: 1641—1719

PORTRAIT OF A GIRL

(On Copper)

Height, 8½ inches; width, 6½ inches

A YOUNG girl with large features, her brown hair in "pigtails" and tied with red ribbon, stands against a table which is in front of her, on which are large leather-covered parchment volumes. One she has picked up, standing it against her breast, closed, and resting her right arm on its top while her left wrist is bent around it at the bottom. She has paused there, as though sent for the book but without haste, and turns her head dreamily to her left so that her face is seen in profile, in a strong light. She wears a loose gray jacket whose turned-back cuffs reveal a tan lining, and a broad white linen collar with lacework border.

Signed at the upper right: J. Toornvliet.

No. 65

JAN VAN GOYEN

DUTCH: 1596—1656

THE BRIDGE

(Panel)

Height, 7½ inches; length, 10½ inches

A BRIDGE with heavy abutments and short arch, its narrow roadway guarded by rustic rails, extends across the picture, brick houses with large chimneys and tile roofs standing at either approach to it amid groups of trees. Under it in the stream a man is rowing a boat in which are two stout women in red waists, and on land at either side are other persons, men and women of rural type. The composition is in mellow tones of brown, soft dull red, and yellowish-green, with the water in sunlight beyond the bridge reflecting a light sky in which grayish and white clouds float before the blue depths.

#: 60
Austin

No. 66

ADAM ELSHEIMER

GERMAN: 1578?—1620

CONFLAGRATION—THE BURNING OF TROY

(On Copper)

Height, 7¾ inches; length, 11 inches

A CITY of palaces is in flames at night. In the dark foreground a mighty press of people comes forward, horror in their faces, such of them as can be seen, hands extended in helpless appeal. Beyond them one looks between buildings across a vast open space, beyond which the red, yellow and white flames throw their glare upon the burning walls of magnificence, with people everywhere striving to get away and the air overhead filled with black smoke.

No. 67

ADRIAEN VAN OSTADE

DUTCH: 1610—1685

MAN SMOKING

(Panel)

Height, 7½ inches; width, 6 inches

A DUTCHMAN of sharp face yet large features is portrayed at three-quarter length, facing the spectator, seated and smoking a long clay pipe. He rests his right elbow on his thigh, and against a heavy wooden table at his side, holding the pipe in that hand. His face is florid and he looks as if the pipe were not his only consolation. He wears purple-brown breeches, a yellow jerkin and blue cloak, and a hat of truncated-cone shape, and appears stolid and content, against a background of olive-drab.

From the Gilmore Collection, Baltimore.

#: 220
Claiborne

No. 68

DAVID TENIERS (THE YOUNGER)

DUTCH: 1610—1690

MONKEYS—A SATIRE ON THE ENGLISH NAVY

(Panel)

Height, 8¾ inches; width, 6¾ inches

MONKEYS in naval hats and caps and variously dressed are seated and standing about a table of a public house, drinking, smoking, and in solemn discussion. They wear beards of sundry cut and fashion, and take each other and themselves most seriously. In their garb appear scarlet, blue, yellow and purple-brown, and the walls and floor are olive-gray and a red-brown. Another monkey is crawling in at the window, and in another room other figures are indicated.

Signed at the lower right: D. Teniers, Fect.

$: 80

Williams

No. 69

ADAM WILLAERTS

DUTCH: 1577—1664

MARINE

Height, 9 inches; width, 12 inches

THERE is a windy sky; and large cloud-billows, white on the sunny edges and purplish-gray below, are moving actively across the light blue expanse, above a lively sea. Coming forward in the foreground, almost under an ugly-looking projecting rock, an elaborate galley of many oars plunges in the choppy water. She is red and gold in her splendor and many persons are aboard her. In the offing a seventeenth century two-masted ship is tossing, headed in the opposite direction and reduced to little canvas, the seas careening her and dashing over her side.

$: 150
Seaman

No. 70

JAKOB JORDAENS

BELGIAN: 1593—1678

MADONNA AND CHILD

(On Copper)

Height, 10½ *inches; width,* 8 *inches*

A CALM, pleasant-faced and robust peasant-mother is the Madonna, and she appears, with a halo radiating from her head, seated and wholly enwreathed in a profusion of roses, tulips and many other flowers of bright and varied colors. She holds the nude Child nestling close against her capacious bosom, resting asleep on her left shoulder, and bends her head affectionately toward His. She is seen at three-quarter length, a light mantle over her brown hair, breast exposed, and wearing robes of white, red and blue.

No. 71

JACOB TOORNVLIET

Dutch: 1641—1719

PORTRAIT OF A FISHERWOMAN

Height, 11 *inches; width,* 9 *inches*

Against an olive-brown background with a bit of dull-red brick showing in a wall, a woman of the fisher-folk of Holland is portrayed at more than half-length, standing back of a narrow, light brown counter. Her figure faces the right, three-quarters front, and she has turned her head over her right shoulder so that she is looking to the left, her face seen three-quarters front and directly in the light, her projecting bonnet throwing a shadow across her forehead. Her round face is wrinkled, her complexion hardy, and her expression careworn but kindly. She wears dark clothing and a white kerchief at her neck, and she holds on the counter and in one arm a fine large fish, while another fish is lying near. As much care has been taken with the still life as with the portrait, with the result of quality and expressiveness in both.

Signed at the upper left: J. Toornvliet.

#: 150
Ph. T. Britt

No. 72

PAULUS POTTER

DUTCH: 1625—1654

LANDSCAPE AND OLD WHITE HORSE

(Panel)

Height, 11 *inches; width,* 9¾ *inches*

A BROOK or narrow canal, appearing in the left foreground, turns to the right in the middle distance about a broad point or angle of land terminated by a high board barrier, up to which a sandy path or narrow roadway leads between grassy edges. Midway on the path an aged horse, white, with gray mane, tail and ankles, is standing dejectedly with head lowered and nigh hind leg flexed, the tip of the hoof only touching the ground. He is facing away from the spectator, turned three-quarters to the right, and has halted between pollarded willows. Across the stream at the left a cow is drinking, near more pollards, and in the distance is a flat Dutch landscape.

Signed at the lower right: Paulus Potter, 1649.

No. 72. LANDSCAPE AND OLD WHITE HORSE.
By PAULUS POTTER.

No. 73

T. VAN LIL

DUTCH

EAGLE DEVOURING A BIRD

(Panel)

Height, 10½ *inches; length,* 14 *inches*

Two eagles with golden-brown plumage are pictured on a mountain-top, their forms rising boldly against the sky. One, on the right, is holding a brightly-colored wild duck to the ground on its back, with one foot, while it steadies itself with its outspread wings touching the ground, and is tearing the breast of its quarry. The other bird of freedom clings to a neighboring branch and turns toward the feast with an open beak.

Signed at the lower right: T. Van Lil.

#: 2'60
Bennett

No. 74

DAVID TENIERS (THE YOUNGER)

DUTCH: 1610—1690

PORTRAIT OF THE ARTIST'S FATHER

(Panel)

Height, 9¾ inches; length, 14 inches

THE elder painter is seated on a piece of a beam on the floor of an inn, before a barrel-top table on which is a jug, a dish and a white kerchief. He is dressed in yellow and green, wears a soft felt hat, and holds a smoking white clay pipe. He faces the right with head turned to the front and glances meditatively over his right shoulder. He is in an alcove and in another part of the room is a characteristic group of cronies at cards.

Signed at the lower left: D. Teniers, Ft.

From the Dr. Wood Collection, Baltimore.

No. 75

AART VAN DER NEER

DUTCH: 1603—1677

RIVER SCENE IN MOONLIGHT

(Panel)

Height, 10 *inches; length* 14 *inches*

A QUIET river runs through the center of the composition to its outlet in the sea, and straight ahead at the far-off horizon the bright white moon is just appearing above the water's edge. Around it billowing white clouds are illuminated, the sky higher up remaining dark. The river is lighted in a subdued glow, and numerous sailboats and rowboats are seen with people in them. On the right are the houses of a village, and close in the foreground, at what may be an island, a man is leaning over in a rowboat lying close against a reedy bank.

Signed at the lower left, A V D N, *in monogram.*

From the Gilmore Collection, Baltimore

#. 75
Dr Staab

No. 76

NICOLAAS PIETERSZ BERCHEM

DUTCH: 1620—1683

THE FORTUNE TELLER

(Panel)

Height, 12 inches; width, 9½ inches

A COMPANY of armed men afoot and on horseback are making their way through a defile in a mountainous country. Some are disappearing down a decline at the left, and beyond them are seen distant summits and a bit of blue sky. In the foreground in a partly open, cave-like passage through the rocks, which here rise sharply out of the picture, a cavalier in brilliant costume, mounted on a white horse, is speaking to a dusky, large-eyed maiden who stands at the roadside, or giving directions as to what shall be done with her, while one of his followers rests a detaining hand on her arm. A shaft of sunlight illumines the cavalier's shoulder and his horse's side. Ahead of him in the shadow of the rocks other figures are discerned, one apparently a woman in distress being supported by a whiskered man.

Signed.

From the De la Hay Collection, Antwerp.

No. 77

ABRAHAM HONDIUS

DUTCH: 1638—1695

CHRIST BREAKING BREAD AT EMMAUS

(Panel)

Height, 10 *inches; length,* 13¾ *inches*

A CLASSICAL portico is represented, a table spread with cloth, and dishes on it, and around the table are gathered the figures, their faces lighted by a candle which stands near the center. Outside is a landscape with a crescent moon well up in the sky. The Christ is facing the spectator, a radiant halo about His head, the two at table with Him being seated, one at the left with his back to the observer, the other on the right and seen in profile. Food is being brought and a figure on the right points to the table while another is taking a wine bottle out of a tub. In front of the table a dog sits on its haunches, with nose pointed upward. The figures are in varied colors and all in a glow, and the Christ is in the act literally of breaking bread.

From the Gilmore Collection, Baltimore.

#: 200
Claiborne

No. 78

CORNELISZ VAN POELENBURG

DUTCH: 1586—1667

DIANA, CALYPSO AND OTHERS

(Oval Panel)

Height, 13 *inches; width,* 11 *inches*

UNDER massive ruins of an ancient castle on a cliff overhead, where some trees grow, a group of nymphs of large proportions are seated and standing on a rocky, brown and grass-grown ledge. Their scant draperies are blue, white, light yellow and orange-brown. Diana, with one hand raised to her pale blond hair, is facing the spectator and looking to the right, toward the cliff, while most of the others look with varying degrees of interest at something in the opposite direction, down the declivity, toward which one of them points. Three are dark and three are light, and all are of Teutonic adiposity, and the play of light on the flesh is varied.

No. 78. DIANA, CALYPSO AND OTHERS.
By Cornelisz van Poelenburg.

No. 79

#: 70
Austin

T. T. LAUERS

DUTCH

PORTRAIT OF AN ACTOR

(Panel)

Height, 12 inches; width, 9½ inches

A CLEAN-SHAVEN man, with brown hair in long curls, or a wig, is seated beside a table in an inn room with a gray wall. Above a mantelpiece hang play-bills. He has turned his back partly upon the table, resting his right elbow on it, and faces the right but looks toward the spectator—the audience—a wine glass in his right hand and his left folded over his breast, with his chin on his chest, his attitude in general one favored by devotees of the histrionic career. He is dressed in red, brown and green, with lace cuffs and *jabot*, and wears a large black hat. On the table are a white bowl and a candlestick and a long-stemmed clay pipe.

From the Blakeslee Galleries, New York.

$: 160

Williams

No. 80

WILLEM VAN DE VELDE

DUTCH: SEVENTEENTH CENTURY

DUTCH FISHING BOATS

(Panel)

Height, 11¾ *inches; length,* 13½ *inches*

IN the shallow waters of a harbor, off a town which can barely be made out in the distance on the left, numerous fishing vessels are to be seen, some moving slowly in the distance on the right, two lying at anchor well inshore in the foreground. Their high-peaked sails are cream-white and yellow-brown, and aboard are men in green, blue, red and yellow, idly chatting. Close inshore is a fisherman in a small-boat, beside which a bare-footed boy stands in the water. Billowing gray-white clouds roll in a robin's-egg sky, and dark shadows from the sailboats mark the quiet water.

From the Gilmore Collection, Baltimore.

No. 81

PHILIPP PETER ROOS

GERMAN: 1655—1705

LANDSCAPE WITH FIGURES AND CATTLE

Height, 11¾ inches; length, 14½ incnes

DAY is passing, some gray clouds in a blue sky have white edges, seen toward the left between rocky hills. In the partly dark foreground, at the foot of a cliff which rises abruptly on the right, a woman is seated on the ground, facing the spectator. On her lap she holds a child who strokes the coat of a small pet dog that is lying on the mother's knee. In front of the group stands a white cow, looking toward them, and a red and white calf and a white sheep are lying curled up on the ground.

From the Gilmore Collection, Baltimore.

#: 530
Mori

No. 82

PHILIPS WOUWERMAN

DUTCH: 1619—1668

HAWKING PARTY

(Panel)

Height, 14 inches; width, 12 inches

THE party are gathered in the foreground. On the right a lady in rose and gold, riding a gray horse which is headed away from the spectator, turns and looks toward the front. Beside her at the left a gentleman is about to mount his white charger, which is held by an attendant, and at hand is a man mounted, and another on foot with falcons. Various birds appear in the air in the distance, over a hilly landscape.

Purchased from William Macbeth, New York.

#: 110
J. Beck

No. 83

PIERRE MIGNARD

FRENCH: 1610—1695

AND

DANIEL SEGHERS

FLEMISH: 1590—1661

PORTRAIT OF A LADY

Height, 16½ *inches; width,* 13 *inches*

A ROSY-CHEEKED young lady, her hair dressed elaborately in curls and intertwined with pearls, is presented, head and shoulders, as in a cartouche or medallion embowered in flowers. Her rich blue waist, embroidered in white and gold and edged with lace, is moderately low at her neck, which is encircled with pearls, and pearl ornaments adorn her sleeves. Her portrait is surrounded by a medley of blossoms of brilliant colors, the whole seen against a dark, rich, reddish-brown interior background. Portrait by Mignard; flowers by Seghers.

Sp: 30
Bohler et
Steinmeyer

No. 84

HENRY SCHWEICKHART

LANDSCAPE WITH FIGURES

(Panel)

Height, 12¾ inches; length, 16½ inches

(This painting has been attributed to David Teniers the Younger.)

A FRESH green landscape is pictured, the foreground freely overgrown with trees whose foliage is a deep green in partial shadow or shade, while open green fields seen beyond are in sunshine, and in the far distance is perceived a misty brown hill. Crossing the shaded foreground is a stream in which a peasant may be seen following a cow, while on the bank are two other persons, one back to the spectator, the other lying on his elbow on the ground and looking this way.

#: 190
Bernett

No. 85

JAN JOZEF HOREMANS (THE YOUNGER)

BELGIAN: 1714—(after) 1790

ARTIST'S STUDIO

Height, 13½ *inches; length,* 16 *inches*

IT is a comfortable and care-free studio scene that is presented. The artist, a middle-aged man, in an old brown dressing-gown lined with green, is at work on a canvas but has paused for refreshment and with palette and brushes in one hand holds a wine glass in the other. A woman in white has fetched something on a plate, and at the artist's elbow another man sits reading. A student is sketching in a corner, another lies at his ease on the floor, and a young pupil is entering, hat in hand, with a portfolio of sketches.

Signed on a box of paints at bottom center: J. Horemans.

From the Gilmore Collection, Baltimore.

#: 70
J. Beck

No. 86

PHILIPP PETER ROOS

GERMAN: 1655—1705

LANDSCAPE WITH CATTLE

(On Copper)

Height, 13½ *inches; length,* 17 *inches*

ON the right in the foreground a peasant woman in red and green leans over the huge stone basin of a fountain set in a brown rocky cliff. Lying on the ground in front of the fountain is a heavy white bovine with long, wide-spreading and upcurving horns, a tall-horned mountain goat, and some white sheep and a dark one. In the distance a conventional classical landscape of blue mountains and trees.

From the Gilmore Collection, Baltimore.

No. 87

PIETER NEEFFS (THE YOUNGER)

BELGIAN: 1601—1675

INTERIOR OF ANTWERP CATHEDRAL

(Panel)

Height, 13½ *inches; length,* 18¾ *inches*

THE spectator looks into one of the chapels, which is well lighted, where a worshiper kneels and persons are standing. The steps leading up to it are in shadow and on them kneel a woman and a child. Outside the chapel, on the floor of the cathedral, in the foreground, a one-legged man is seated with hands in the attitude of prayer, and hat on the stone floor where it might serve as a personal alms-basin. Ladies and gentlemen in silk and velvet, and peasants with their children, are here for sight-seeing and other purposes, and in the democracy of the place dogs accompany their masters. In an aisle on the right are two monks, and beyond is another chapel. The figures are attributed to Teniers the Elder.

Signed on the column.

#: 70
Scheemann

No. 88

KLAAS MOLENAER

DUTCH: —1676

SKATING

(Panel)

Height, 13½ *inches; length,* 18½ *inches*

WINTER has settled over the Netherlands, rivers and canals are frozen, and the people are out for cold-weather enjoyment. The scene presents a bend in a broad river, its icy surface gray in the paling light of late afternoon. Men and women skate on it and fall down on it and push sleds on it, and an old-fashioned high-sided bob-sleigh filled with bundled-up elders is being drawn down to the ice by an old white horse. On shore is a picturesque group of houses among trees, and a windmill; and occasional figures are seen walking.

Signed at the lower right: K. Molenaer.

No. 89

SCHOOL OF RUBENS

PORTRAIT OF A MAN

(Panel)

Height, 16¾ *inches; width,* 10½ *inches*

(Under title "A Dutch Burgomaster," has been attributed to Frans van Mieris.)

HEAD and shoulders portrait of a gentleman of Flemish type, with brown hair, and short, brownish mustache brushed vigorously to the side and upward, and a bit of a goatee. He is turned slightly toward the right, but looks directly at the spectator from wide-open blue and slightly sunken eyes. He is in dark apparel, with a deep shoulder-collar, lace-edged. Neutral background.

p. 650
Knoedler

No. 90

EGLON HENDRIK VAN DER NEER

DUTCH: 1643—1703

PORTRAIT OF A YOUNG LADY AT HER TOILET

Height, 15 inches; width, 11¾ inches

A FAIR young woman with large eyes, pink cheeks, and light hair curled, is sitting at her toilet table, facing the right and shown to her knees. She wears a rich gown with puffed and slashed sleeves and white satin skirt, and a black kerchief is thrown about her shoulders. In the intervals of a leisurely toilet she has been reading a book, from which her attention has been momentarily diverted by someone or something not visible to the onlooker. An exquisite in its class.

Signed on the table: E. Van der Neer, 1665.

Purchased from Boussod, Valadon & Co., New York.

No. 90. PORTRAIT OF A YOUNG LADY AT HER TOILET.
By Eglon Hendrik Van der Neer.

#: 100
Claiborne

No. 91

JAN WYNANTS

DUTCH: 1615—(after) 1679

THE CLAY BANK

(Panel)

Height, 11½ *inches; length,* 15¾ *inches*

A COUNTRY road curving out of the middle distance comes forward past a high clay bank on the right, and in front of it in the foreground crosses a ford in a shallow stream where cattle and sheep are drinking. Behind the animals comes a woman on horseback who is accompanied by a man afoot with a dog. Up the road other figures are seen, and a gipsy wagon is turning into a field. On top of the bank is a hunter with his dog, and far in the distance low hills are blue.

From the Gilmore Collection, Baltimore.

#: 75
T. Britt

No. 92

DAVID TENIERS (THE YOUNGER)

DUTCH: 1610—1690

THE APPROACHING STORM

(Panel)

Height, 12¾ inches; length, 16¾ inches

A GRAY and brown castle with several round towers stands on a green hill in the central middle distance, which commands a river winding about its base on the left. The sky behind it is still bright, but a heavy rain-storm swiftly coming in darkens the heavens on the left, and in the foreground clumsy peasants watch its approach and talk of it, a dog sharing in their observation. On the green slope of the castle hill where sheep are grazing a shepherd hastens after them.

Signed at the lower left with the artist's monogram: D.T.

From the Gilmore Collection, Baltimore.

#: 210
Gilmore

No. 93

CANALETTO (ANTONIO CANALE)

VENETIAN: 1697—1768

CANAL, VENICE

Height, 13¾ *inches; length,* 21½ *inches*

NUMEROUS gondolas, conspicuous with their baldachinos, spot the bluish-green water, which is mottled on the left by reflections from the palaces, and darkened somewhat on the right by shadows of the buildings on that shore. Besides the gondoliers some of the boats have passengers, and people are seen on a landing at the right, and in doorways. The color everywhere is subdued. The picture seems to be a composition made up from a bend in the Grand Canal, with a dome of the Salute and the top of the Dogana indicated over the buildings on the right.

From the Gilmore Collection, Baltimore.

No. 94

PAUL BRIL

BELGIAN: 1554—1626

LANDSCAPE WITH FIGURES

(Panel)

Height, 14½ inches; length, 22½ inches

TREES of twisted trunks grow at right and left of the immediate foreground, a thick group of them on the right, detached ones on the left, and between them is the end of a pond, or an offshoot of a broad river whose main body continues in the middle distance and beyond. Just at the left a man in red and green is on one knee with gun aimed, about to shoot a duck on the water, and a boy in a red jacket hides behind a tree opposite. On the stream in the middle distance swans are swimming, horses, a cart and people afoot are seen in various roads, and a diversified landscape cut by streams contains houses and other buildings of Netherlandish architecture, and in the distance a castle on a hill.

#: 95

No. 95

Goldinham

KLAAS MOLENAER

DUTCH: —1676

SKATING IN HOLLAND

(Panel)

Height, 15¾ inches; length, 20½ inches

ALL about a substantial red-brick cottage, partly gray-plastered and with thatched roof, now somewhat whitened with snow, the water has frozen in streams and over fields—and the countryside is out on skates. Men, women and children, warmly wrapped, are enjoying themselves, and two horses have been brought to the meeting-place. Around the house leafless trees rise above the roofs, and at the right is the inevitable windmill. The sky is gray and cold, as the day fades to the gloaming, and far down at the horizon there lingers a faint, pinkish suggestion of departed sunset.

Signed at the lower left: K. Molenaer.

#: 60
Austin

No. 96

JAN VAN DE VELDE

DUTCH: SEVENTEENTH CENTURY

STILL LIFE—BERRIES AND CHERRIES

(Panel)

Height, 20 inches; width, 15 inches

AGAINST a dense dark background a white shallow fluted dish and a piece of soft white silk are represented in rare quality, each respectively emphasizing and emphasized by small red fruit. The dish contains wild strawberries, dark of hue, and on the silk lie a few cherries whose ruby skin is brilliant in the light, which falls from the left. All are on a yellow polished table.

Signed at the right, on the table: J. Van de Velde, 1651.

Purchased from William Macbeth, New York.

No. 97

KLAAS MOLENAER

DUTCH: —1676

WINTER LANDSCAPE WITH FIGURES

(Panel)

Height, 22 inches; width, 17¾ inches

SNOW covers the ground and housetops of a Dutch landscape, lightly, and small icicles depend from tree-branches and eaves. In the foreground an elderly peasant couple, well muffled, are coming slowly forward, walking in the roadway, and beyond them a horseman and an old man afoot are going in the opposite direction, wending their slow way towards the village, where a high windmill and a church steeple are conspicuous under a cold winter sky.

Signed at the lower right: K. Molenaer, 1657.

From the Gilmore Collection, Baltimore.

#: 900
Williams

No. 98

CASPAR NETSCHER

DUTCH: 1639—1684

PORTRAIT OF A LADY

Height, 21 inches; width, 17 inches

THREE-QUARTER length portrait of a lady of ample proportions, with abundant blond curls, and pink cheeks, who is seated facing the onlooker and bestowing upon him a not unkindly glance. Her gown is of gray satin, with low corsage, and flowing elbow-sleeves edged with delicate white filmy material, and lightly about her shoulder is thrown a rich blue cloak or mantle. She wears pearls and holds on her lap a basket of flowers. Conventional background of draperies, statuary and landscape.

No. 98. PORTRAIT OF A LADY.
By Caspar Netscher.

No. 99

GERRIT AND HIOB BERCKHEYDE

DUTCH: FL. 1638—1698

CHURCH IN AMSTERDAM, HOLLAND

(Panel)

Height, 17¾ inches; length, 22½ inches

A LARGE gray church with wide buttresses, dark slate roof, and square red-brick tower supporting its pointed steeple, extends across the canvas on the farther side of a green lawn. At left and right are typical Holland buildings with step gables, and small but flourishing trees in front of them, and a brick or tile walk separates them from the fenced-in lawn, which the walks surround. Within the enclosure three women are spreading linen on the grass to bleach, and a small child accompanies them. The landscape is by Gerrit Berckheyde and the figures are by his brother Hiob.

No. 100

KAREL VAN FALENS

BELGIAN: 1683?—1733

HUNTING SCENE

(Panel)

Height, 17½ inches; length, 25¾ inches

AN extensive landscape is spread before the eye, with mountains in the distance, green hills in front of them sloping down to a broad river with island castles. At the left of the river is a palace, projecting into the stream; on the nearer shore, comprising the foreground and right of the canvas, is a hunting party, "in at the death." The hunters are great ladies and gentlemen accompanied by children, on horseback, and are followed by men on foot. They have swept down from the right and are closing in on a stag which the hounds have tired out, and are preparing to despatch him. A frightened shepherdess strives to gather and protect her sheep, fishermen quit their work to get out of the way, and people from the palace hasten across the river to be present at the finish.

Sp. 110
Williams

No. 101

GABRIEL METSU

DUTCH: 1630—1667

SCHOOLMASTER CHASTISING A BOY

Height, 22¾ inches; width, 19½ inches

THE ancient Dutch pedagogue, grim and gray, trying to look sorrowful, wields a baluster-ferrule on the palm of a sturdy boy with long, pale, curling hair, behind whom a dejected schoolmate awaits his turn at correction of the corporal variety. In a corner of the room classmates are carrying on rather strenuous exercise under the observation of a young woman who stands in a doorway through which the village church is to be seen. On the walls and suspended from rafters of the olive-brown schoolroom interior, with leaded-glass windows, are Delft plates, and bowls and mugs, with hams and other carnal provender, and on a chimney-shelf is a bunch of quills, while at the teacher's elbow is an hour-glass. The costumes are in various softened colors, mellowing into the brown harmony that envelops the whole scene.

#: 100
Austin

No. 102

ADOLF ULRICH WERTMULLER

SWEDISH: 1751—1811

PORTRAIT OF A BRIGAND

Height, 23½ inches; width, 19 inches

HEAD and shoulders portrait of a self-satisfied, determined man, of not many years but of maturity of life, his figure facing the left, three-quarters front, his face turned directly to the front; he eyes the onlooker steadily from under full, slightly-drooping lids. His white shirt of soft material, with flowing collar, is open at the throat, and he wears wrapped about his shoulders loosely a black cloak. His dark hair is long and wavy, and his broad-brimmed soft black hat is placed with a careless confidence which accords with the not-easily-disturbed intentness of his facial expression. Dark neutral background.

Signed at the upper right: A. Wertmuller, Suede, P— in Roma, 1778.

P. 100
I. Beck

No. 103

JAN BAPTIST WEENIX

DUTCH: 1621—1664

PORTRAIT OF LUDOLF BACK-HUYSEN AND HIS DOMESTIC

Height, 23½ inches; width, 19¼ inches

THE sitter, of portly figure, is portrayed at three-quarter length, seated and turned slightly toward the left but looking over his left shoulder at the spectator, with calm, penetrating glance and affable expression. He wears a huge brown periwig, lavender and dark-olive robes, the cloak having a blue lining. He leans with his left arm on a balcony railing, and his domestic, a young man, is handing him a letter. Conventional composite background.

Signed at the lower left: J. Weenix, with date (*very faint*).

$#: 400

Bernett

No. 104

JUSTUS VAN HUYSUM

(Father of Jan Van Huysum)

DUTCH: 1659—1716

A BASKET OF FLOWERS

Height, 19½ inches; length, 24 inches

A WICKER basket, yellowish-brown, of open weaving, stands on a mottled gray and brown marble pedestal, filled to overflowing with flowers from an old-fashioned garden. Tulips and roses, a dahlia, lilacs and asters, and various others, smile in the sunlight in blossomy profusion, against an olive and olive-yellow background.

Signed at the lower right: Justus van Huysum fecit.

No. 105

JAN BRUEGHEL

FLEMISH: 1568—1625

AND

JOHANN ROTTENHAMMER

GERMAN: 1564—1623

THE KINDLY FRUITS OF THE EARTH

(Panel)

Height, 19¾ *inches; length,* 26 *inches*

A BROAD point of land, sunlit at the outskirts of a dark and thick wood, is bordered by flowering plants growing at the edge of a river which curves around it. Against the deep green background of the trees two allegorical female figures standing and a third seated, all in brilliant draperies of rose and yellow, green, brown and blue, are grouped about an overflowing cornucopia of pearly, rose, golden, green and russet fruits of many varieties, and hold more in arms and baskets, while winged amorini approach with further store, and amid vines on neighboring tree trunks gather more. In the distance at the right is a blue-green landscape under a sky spread with white and gray clouds.

Landscape painted by Brueghel and the figures by Rottenhammer.

#: 130
Austin

No. 106

P. BALTHASAR OMMEGANCK

BELGIAN: 1755—1826

LANDSCAPE WITH PEASANTS AND CATTLE

(Panel)

Height, 19½ inches; length, 26 inches

A SCENE of bucolic life in a kindly country. At a fountain on the left a herdsman and two stocky women have gathereed with cows, sheep and goats, to drink. A woman in an emerald skirt leans over the wide stone basin; another, in a yellow skirt and barefoot, has her head tilted back and is drinking from a jug. In the foreground a man leans an arm on a white and yellow ox, surrounded by other animals; and various people are moving on a bridge over a wide stream that passes at the right. Beyond it are gabled houses, and in the distance are flourishing trees on a plain and on broad hillsides. The light blue sun-lit sky is bestrewn with white fleece, tinged a pale yellow; and the tone of the landscape is warm.

Signed on the fountain: P. B. Ommeganck, f. 1780.

Purchased from C. W. Kraushaar, New York.

No. 107

GERARD HONTHORST

DUTCH: 1590—1656

REFLECTION

(Panel)

Height, 20 inches; length, 25 inches

HALF-LENGTH portrait of a studious young man, with somewhat effeminate features, intently contemplating a skull which lies upon a table before him, in front of an illuminated volume of holy writings. He is at the left of the canvas, facing the right, three-quarters front, and the light from a candle which he holds in his left hand, while falling upon the pages of the book and on the reminder of death, more strongly illuminates his own face. Its light is screened from the spectator by the student's right hand, which it renders translucent at the finger-tips. He is wrapped in a dark green robe and wears a brightly-colored headdress. The background is the blackness of darkness.

No. 108

GUILLEM VAN AELST

DUTCH: (*circa*) 1626—1683

STILL LIFE—FLOWERS

(Panel)

Height, 25½ inches; width, 20 inches

SCARLET poppies with leaves and seed-pods, large pink roses and just-unfolding buds, with other flowers of varying colors, make up a tall bouquet held in a glass dish and standing on a balustrade or heavy table. Beside the flowers is a purple coverlet with gold fringe, which has been pushed back, and on it lies an open watch to which a gold key is attached by a blue ribbon. A butterfly is fluttering toward the tallest poppy.

Signed on the table: Guil'm van Aelst.

No. 109

EGBERT VAN DER POEL

DUTCH: 1621?—1664

THE CONFLAGRATION

(Panel)

Height, 20¾ inches; length, 26 inches

THE central open space of a medieval town is pictured at night, when a fierce fire is raging at one end of it—perhaps an historical event. On the left, beyond a high house, rises the mass and tall spire of a Gothic cathedral, and beyond that the conflagration bursts forth. At the head of the square the yellow flames can be seen eating up a red dwelling, while aloft the reddened clouds of smoke obscure the sky and bring out the delicate lines of the Gothic ornamentation of the cathedral spire. Across the way an important polyfoil building with a tall round tower is seen, and the square is full of people hurrying in efforts to rescue goods or with loot, while several lie dead; and down near the fire, men are shooting at each other and at a departing company of soldiers.

Sk: 50

Stellwagen

No. 110

ANGELICA KAUFFMANN

GERMAN-SWISS: 1741—1807

PORTRAIT OF CARDINAL PORTA

Height, 26 inches; width, 20½ inches

HEAD and shoulders portrait of a sturdy-looking middle-aged man with wavy gray-black hair, and a slightly nervous or startled expression in his dark brown eyes. He is turned towards the right but faces the spectator with his intent and anxious look. He is clad in his white-edged cardinal cloak and wears a cap in the same colors and an inner white fluted collar. Dark neutral background.

This portrait was signed on the back by the artist. The signature was recorded before the picture was relined; it does not now, of course, exist.

No. 111

FERDINAND BOL

Dutch: 1611—1680

PORTRAIT OF A LADY

Height, 26½ inches; width, 21½ inches

Half-length portrait of a brown-eyed and warm-colored, comfortable-looking woman of Flemish type, in her prime, turned toward the left, three-quarters front. She has a high and broad forehead and a slight double-chin, sensitive nostrils, and a mouth at once firm and forgiving, and her expression is thoughtfully penetrating as she looks directly into the eyes of the observer. Her gown of rich material in dark olive hue hangs in loose folds, and she wears a white kerchief drawn tightly about her neck and shoulders, tied in a bow at her breast and fastened with a jeweled clasp. Her right hand comes into view, holding lightly a fold of her dress. The painting has been said to be a portrait of the mother of Sir Anthony Van Dyck.

No. 112

KAREL DU JARDIN

DUTCH: 1622—1678

AT THE FOUNTAIN

Height, 19¾ inches; length, 29¾ inches

A FOUNTAIN adorned by a sculptured group stands in the left foreground, at the edge of a dark wood which extends back to the distance along the border of a lake. At the fountain have gathered numerous persons, some younger ones indulging in endearments. Oxen are drinking from the basin, while more cattle and goats are being driven up by a heavy peasant woman, who, barefoot, wades after them across the shallow stream which flows from the fountain to the lake. On a mound a little back, several more persons are seated and standing about a fire which has been built of fagots.

No. 113

SALVATOR ROSA

Italian: 1615—1673

PORTRAIT OF AN OLD MAN

Height, 28 inches; width, 24 inches

The head and shoulders of an aged man of powerful build and indicated intellectuality, although with the marks of free living. He is broad-shouldered and has a high forehead and prominent nose, with high cheek-bones and knit brows, and he wears a full, bushy gray beard; his hair is sandy-gray. He faces the observer, head turned slightly toward his left shoulder, throwing that side of his face into transparent shadow, while a strong light strikes the right side of his face. The flesh tones are warm and fresh, and the old man's features are full of rosy color. He is turning the pages of a large parchment volume, and cogitating. Vague neutral background of brown tone.

#: 100
Hellwagen
Beers

No. 114

GEORGE SMITH

(Known as SMITH OF CHICHESTER)

ENGLISH: 1714—1776

NEAR SOUTHAMPTON, ENGLAND

Height, 21½ inches; length, 30 inches

A CAPACIOUS building with smoking red chimney and yellow thatch roof, very likely providing housing both for people and cattle, stands on the left at the edge of a forest whose large thick trees overshadow the foreground. Cows and sheep are assembled in front of it, a woman is standing in the doorway, and another woman and children are in conversation with the driver of a covered two-wheeled cart in the winding farm road which passes before it. Ground and foliage are green, yellow and brown, and varied with sunshine and shadow. In the distance are other buildings, fields and trees. Quite possibly in the environs of the New Forest.

No. 115

JAN VAN HUYSUM

DUTCH: 1682—1749

BASKET OF FLOWERS

(Panel)

Height, 30½ inches; width, 21½ inches

STANDING on a richly-colored mahogany table, a basketful of brilliant flowers are seen in a shaft of sunlight, against a darkened background of olive tones. They are red and white, pink, yellow and blue, and other colors, and on green leaves amongst them are crystal drops of water, while up one long frond a large fly is crawling. The surfaces of the petals are soft and delicate, and on these, too, are visible drops of the freshly-sprinkled water.

Signed at the lower left: Jan Van Huysum.

From the McKim Collection, Baltimore.

Purchased by Dr. McKim at Amsterdam, Holland, in 1842.

No. 116

CASPAR NETSCHER

DUTCH: 1639—1684

PORTRAIT OF A LADY WITH A GREYHOUND

Height, 28 inches; width, 23 inches.

FULL-LENGTH portrait of a large-eyed and round-faced, light-complexioned young lady in a fashionable powdered wig of long curls, who stands against a conventional background of dark-brown rock formations, facing the spectator, with her left elbow resting on a ledge. She wears a gown of rich blue velvet, with tight waist and amplitudinous skirt, the stomacher-bodice defined by a girdle of pearls, and other jewels at corsage and shoulders. The waist is broadly décolleté, edged with filmy white material which also forms the flowing elbow-sleeves. Her right hand caresses the head of a sleek greyhound which thrusts its slender nose affectionately against her skirt. Plants spring up at the foot of the rocks, and vines overhang the edges, and at the left a distant landscape with great trees comes into view.

From the Blakeslee Galleries, New York.

No. 117

JAN BAPTIST WEENIX

Dutch: 1621—1664

STILL LIFE

Height, 35 inches; width, 29 inches

Against a dense growth of trees in front of which poppies blossom, some dead game birds are displayed, fruits of the hunt, one hanging, two on the ground. Lying near is an ornate belt, with other objects of attractive surface-quality in accompaniment with the soft breast-feathers of the birds. A subdued light plays upon the group, against the dark background of the wood on the right, while in the distance at the left a landscape seen in a half-light discloses tall cypress trees, a pylon and a shrine.

From the Gilmore Collection, Baltimore.

#: 220
Dr Staab

No. 118

NICOLAAS PIETERSZ BERCHEM

DUTCH: 1620—1683

ITALIAN LANDSCAPE

Height, 25 inches; length, 30 inches

ROCKS and hills of a rugged country are pictured, and in the foreground a group of people and animals who have come to a ford in a shallow stream. Two men are mounted—the beast of one well-laden—and a shepherdess in orange, blue and white is on foot. All have entered the shallow water, accompanied by a white cow and two brown ones, and a number of sheep and goats, besides a dog. In the distance is a mountain which looks like Vesuvius. It is the sunset hour and the light is dim, and gray cloud-masses in the pale greenish-blue sky are tinged with a warm yellow.

Signed at the lower left, in monogram: N. B.

From the Bishop Collection, London.

No. 118. ITALIAN LANDSCAPE.
By Nicolaas Pietersz Berchem.

No. 119

JAN DAVIDSZ DE HEEM

DUTCH: 1606—1683(84)

STILL LIFE—FRUIT

Height, 31½ *inches; length,* 39 *inches*

GOLDEN pears and a ripe red apple are grouped in a blue and white dish on a brown carved table. At hand are opened and uncracked nuts, and glasses of sparkling beverages. To the right, where the walnut wood is covered by a rich green fabric with gold fringe, lies a luscious peach, near a tall, brilliant glass cup of ruby wine and a basket of lustrous grapes overlain by a stem of their ample leaves. Veiled or screened light on the group; dark neutral background.

From the Gilmore Collection, Baltimore.

No. 120

J. CORNELISZ DROOGSLOOT

DUTCH: 1616—1660

THE BEGGARS' INN

Height, 28 inches; length, 41½ inches

BEGGARY speaks loud and high from the sign of the old brown gabled inn with green roof which stands at the left of the picture, hard against a thick wood. The sign, carried on a mended pole on which an old garment is knotted, projecting from an upper window, consists of crossed crutches tied with a handy kerchief or bandage-cloth, hanging suspended with a bag and basket high against the sky. In front of the inn, below, a parcel of hardy mendicants who have been putting their provender and the inn's to the profit of the inner system have developed a quarrel, and menace each other with knife and stick. Beyond, on the right, are rolling green fields of common land, bordered by trees and houses, and about them people are strolling, unconcerned.

Signed at the lower left, on a wall: Droogsloot, with a date not readily decipherable.

#: 150
A. Hauffman

No. 121

DAVID TENIERS (THE YOUNGER)

DUTCH: 1610—1690

INTERIOR OF THE ARCHDUKE LEOPOLD'S GALLERY

Height, 30½ inches; length, 37¾ inches

ONE wall of a picture gallery with high, vaulted ceiling, is presented before the spectator, exhibiting more than a score of canvases, among them being portraits by Van Dyck and others, landscapes, still life paintings, group pictures, and scenes of Bacchic merriment and amorous dalliance. In front of them the Archduke Leopold and his mentor are seated in converse, their costumes displaying colors of pale buff, vermilion, pearl-white, black, brown, and ermine, and before the great man and his companion an artist is at work on a landscape canvas which rests on an easel. The artist has turned from his work and looks at the beholder, his attitude all action and professional pose.

From the Governor Aiken estate, Aiken, S. C.

Sf: 1340
Williams

No. 122

HENDRIK MARTENSZ ZORG

DUTCH: 1611—1670

KITCHEN INTERIOR

(Panel)

Height, 31 *inches; length,* 43½ *inches*

A CAPACIOUS, seventeenth century Dutch kitchen, with shadowy recesses, and a busy corner brought to view in a mellow light. Here are assembled vegetables and fruits, and sundry utensils, a heterogeny of edibles and articles of service, from carrots to cabbages, and from stone and copper jugs to a meat-axe. A demure *mädchen* in pink, yellow, green, brown and white is seated, peeling some of the store, and through a door back of her a man is entering with further additions to the supply; the whole homely composition in quiet tones, with brilliant surface and affectionate treatment.

Signed at the lower left on a barrel: M. Zorg.

From the McDonald Collection, Baltimore.

Formerly in the Meade Estate Collection, Philadelphia.

No. 122. KITCHEN INTERIOR.
By HENDRIK MARTENSZ ZORG.

#: 150

Vollwagen

No. 123

J. CORNELISZ DROOGSLOOT

DUTCH: 1616—1660

THE VILLAGE FESTIVAL

Height, 31¾ inches; length, 45¾ inches

TALL and shorter gabled houses with thatch as well as tile roofs stand on either side of a village common through which a highroad winds, and trees detached or in groups overtop the buildings. The open place is peopled with a merry peasant company in medieval revels, who have come afoot and in vehicles and congregate about an inn on one side and a religious spectacle or morality play on the other. The lame and halt, the old and the young, appareled in a prodigality of color, betake themselves to serious or frivolous amusement with equal purpose, or disport themselves amorously in bucolic innocence, and unabashed. The day is fair, with silver-gray and fleecy white clouds in a robin's-egg sky, the atmosphere is soft and mollifying, and the colors are time-chastened and social.

From the Gilmore Collection, Baltimore.

#: 150
Dr Haab

No. 124

GIACOMO CORTESE (IL BORGOGNONE)

ITALIAN: 1621—1676

IN BATTLE

Height, 32 inches; length, 45¾ inches

UNDER a partly demolished fortress on the left, from whose ramparts men are still fighting, a terrific hand-to-hand conflict is going on between horsemen and foot soldiers who are mingled in a tangled heap of men and horses, the living and the victims of the struggle. A riderless horse is escaping. A river cuts the landscape, and on the farther side of it are other forces, fighting in front of an important building with a high square tower; and still other warriors are seen in and crossing the water. The sky is a turmoil of brown, blazing yellow, mauve and dark-green cloud effects.

Signed at the lower right, on a silenced cannon: Cortese.

From the Augustus Albert Collection, Baltimore.

No. 125

CANALETTO (ANTONIO CANALE)

VENETIAN: 1697—1768

VENICE

Height, 29 inches; length, 49 inches

THE spectator looks straight from the Molo to the Clock Tower, between St. Theodore on the crocodile and the Winged Lion. The canal façade of the Libreria on the left is in sunshine, the beautiful face on the Piazzetta in deep shadow, and the building throws a transparent shadow almost to the arcade of the Ducal Palace on the right. The palace, church, Clock Tower and Campanile, and the part of the Piazza that can be seen, all are in bright sunlight. Something going on in the Piazzetta has attracted a large circle of men to observe it, and men, women and ecclesiastics are seen singly and in groups in various places. The sky is a clear, greenish-blue, with white cloud-banks coming up over the Adriatic.

From the Governor Aiken Collection, Aiken, South Carolina.

Sp: 110
Dr Haab

No. 126

GIUSEPPI RIBERA (LO SPAGNOLETTO)

SPANISH AND NEAPOLITAN: 1588—1652

THE MARKET VENDOR

Height, 35½ inches; length, 48½ inches

A BROWN-SKINNED Spaniard, smooth-shaven and wrinkled—though with no great burden of years—with hardy breast exposed by his loosened drab-white blouse, seen at three-quarter length, faces the spectator and offers for barter his produce of succulent melons. One, cut, he holds in his left arm, with the excised *tranche* upraised in his extended right hand to tempt the thirsty and anhungered, its yellow pulp and seeds juicily exposed. To right and left of him are other melons, with corrugated surface undisturbed, their ripe yellow skins tinged in a pale olive tone. He wears a dull-red and loose leather belt, and a pliant hat of plaited straw rakishly poised.

Signed on the handle of the knife.

From the Gilmore Collection, Baltimore.

#: 220
Hellwagen

No. 127

MELCHIOR HONDECOETER

DUTCH: 1636—1695

BIRDS AND FOWL

Height, 37¾ inches; length, 51¾ inches

PARTLY in the sunlight and partly in the shade of trees, an assemblage of birds and chickens is depicted. A crested, proud and noisy white hen is seated in the foreground, small chicks perched on her back, nestling under her wing, and pecking on the ground around her. Beyond her are other fowl of varying colors. On the left, on the ground and in the air, are game and other birds of brilliant plumage, and in a distant landscape classic buildings are seen. In a green-blue sky masses of white clouds are tinged in warm sunset tones.

Signed at the lower left: M. Hondecoeter.

Purchased from William Macbeth, New York.

$: 200

Austin

No. 128

PHILIP DE KONINCK

DUTCH: 1619—1688

BIRD'S-EYE VIEW IN HOLLAND

Height, 48 inches; length, 54 inches

ANCIENT Holland in epitome is displayed on a broad and high canvas, in sunshine and shadow, land and sea. On a stream in the foreground are small boats of sail and man power with various people in them. Two swans are swimming near by and people look on from the shore. At right and left on higher planes, venerable woods of bushy trees shadow the land, and people are walking or resting; one person, approaching, carries a headload. In the middle distance in a valley is a city of low, gabled buildings, with others with high towers and arches, and on a hill is a castle, while on a river there are more sailing boats; and the lowlands beyond reveal windmills and more settlements. Beyond all is the distant sea, under a blue sky varied by many light gray and dark clouds.

No. 128. BIRD'S-EYE VIEW IN HOLLAND.
By PHILIP DE KONINCK.

No. 129

LUDOLF BACKHUYSEN

DUTCH: 1631—1708

NAVAL PARADE BEFORE AMSTERDAM

Height, 36¾ inches; length, 51 inches

IN a choppy sea a single-masted gunboat with a full complement of Hollanders is coming on in the right foreground, a huge lee-board flopping on the weather side and a small-boat trailing. The sunlight strikes her gray-white and orange canvas and illumines her officers and crew. Beyond her in cloud-shadows are large men-o'-war with sails full and flags and pennants streaming. The sky is filled with rolling masses of dark clouds with light edges; in the left foreground is a round harbor-buoy; and far off, beyond careening smaller sailboats, is the low coastline of the land of windmills and dikes.

From the Gilmore Collection, Baltimore.

#: 180

No. 130

Williams

JAKOB JORDAENS

BELGIAN: 1593—1678

PORTRAIT GROUP—THE STOIC AND THE EPICURE (Dividing the World)

Height, 44½ inches; width, 44½ inches

TWO ROBUST men, painted with characteristic vigor and warm color, are depicted at three-quarter length against a dark background of neutral brownish tone, a globe before them. One, on the right, his figure three-quarters to the left but his head turned to face front, is an old man bald on the crown but with plenty of hair back of the temples and a full gray beard. He is nude to the waist, a cloak thrown over one shoulder, and rests his head on his right hand, chin against chest, in an attitude of philosophic and analytical contemplative thought. Leaning on his right shoulder and talking earnestly to him is a vigorous man of the world, with gray tousled hair and ruddy complexion, wearing rich robes of green-blue, brown and golden yellow. With one hand on the elder's shoulder, he extends the other hand in front of him, in emphasis of declamation; and he smiles, with a smile of confidence and conviction that life as he lives it is good.

A similar painting is in the Metropolitan Museum of Art, New York, the older man being quite the same, and the globe being utilized; the other man appears in different aspect. Its title is "The Philosophers"; catalogue number, 43.

From the Dr. Morris Collection, Baltimore.

No. 130. PORTRAIT GROUP—THE STOIC AND THE EPICURE (*Dividing the World*).
By JAKOB JORDAENS.

No. 131

STILL LIFE AND LANDSCAPE

BY

JAN BAPTIST WEENIX

#: 1.140
Bennett

No. 131

JAN BAPTIST WEENIX

DUTCH: 1621—1664

STILL LIFE AND LANDSCAPE

Height, 58 inches; width, 51 inches

A PAINTING big and comprehensive, with a wealth of color, rich but subdued, a brilliant display of technic, and enriched with imaginative and romantic elements. In the foreground a low stone parapet crosses the canvas, surmounted at the left by a huge sculptured column. On the ledges of this, white and red grapes in large bunches are grouped with peaches and purple and golden plums, an oak branch with green and partly-dried leaves crossing over the group. At the end of the branch a white-breasted red squirrel on the parapet is attacking it for acorns. On the ground or terrace below is a profusion of cut flowers and leaves, a butterfly fluttering over them, which has caught the attention of a small curly-haired white dog standing near; and at one side is a ripe cantaloupe, from which a wedge has been cut. Beyond the parapet is a basin or canal in a noble garden, surrounded by buildings of classical architecture amongst which tall Italian cypress trees are seen. On the water there are people in pleasure boats, and also white swans; and other persons are standing in a portico at the water's edge.

Signed at the right, midway: J. Weenix, 1701.

From the Gilmore Collection, Baltimore.

Purchased by Mr. Gilmore in 1823 from the Chevalier Apostool, at Amsterdam, who was the Director of the Museum there.

No. 131. STILL LIFE AND LANDSCAPE.
By Jan Baptist Weenix.

$5,500

Stillwagen

No. 132

FRANS SNYDERS

BELGIAN: 1579—1657

DOGS ATTACKING A STAG

Height, 56 inches; length, 76 inches

THE pack—eight dogs visible—have been pursuing a stag across a rolling country of grassy meadows and tall, thick trees, running to the left, and in the foreground have overtaken and pounced upon him. He has caught one dog on his antlers and tossed it over his head, and one dog which has fallen on its back under him has seized his leg in its teeth. Just as he has cleared his horn from the tossed dog one of the others, leaping to his shoulder, has bitten his ear and holds on, while others attack from front and rear and more are seen coming up at full run.

"A glorious picture in perfect preservation and untouched by a strange hand.

"No mere words can describe the magnificent vitality of this picture, the expressiveness and sentiment and the impeccable execution of which must rank it among the masterpieces of the artist. It is immeasurably superior to the fine Snyders in the Durcal Collection, which is now owned in Boston."—The late ALFRED TRUMBLE, in *The Collector.*

From the collection of the King of Naples and of Spain, Joseph Bonaparte. Formerly hung in the National Gallery, Madrid. Presented to Jerome Bonaparte as a wedding gift.

Gf: 1140
Bennett

No. 133

ALDERT VAN EVERDINGEN

DUTCH: 1621?—1675

SNOW IN THE NORSE MOUNTAINS

Height, 49 inches; length, 68 inches

WINTER is come in the Northland but sleighs are not out nor is water frozen. Snow whitens the tall mountains which on the right loom high in the background, their peaks and slopes lessening and receding toward the left, and is sifted in a powder-like coating over tall evergreens and on the windward side of trees which have long since shed their leaves. Large buildings are perched high on the slopes. In the foreground is a humble home and inn, hollowed out in the face of a sheer cliff and fronted with a wooden lean-to. Here are seen some peasant maids and children, a man playing a bagpipe, and another man on horseback drinking. A calèche and two persons walking are proceeding up a road, and at the side of the inn cattle and sheep are drinking at a pool in a mountain stream.

From the McGuire Collection, Howard County, Maryland.

No. 133. SNOW IN THE NORSE MOUNTAINS.
By Aldert Van Everdingen.

No. 134

$: 650

Mori

FRANS SNYDERS

BELGIAN: 1579—1657

"THE KING IS DEAD— LONG LIVE THE KING!"

Height, 72 inches; width, 60 inches

ONE of the artist's favorite pictures, as broadly humorous in subject as serious in painting. In the central foreground is the stout brown stump of a blasted tree, with a few small branches still sustaining a leaf-stem here and there, and in the background are green fields and many flourishing trees. Around the stump and perched on its scraggly branches are birds of the ground and birds of the air, all with beaks open, singing or chattering to the top of their bent. Yellow-breasts and red-breasts, parrots and peacocks, a big white rooster and a little speckled hen, a gobbler and a crow, and small chickens two of which strut in fighting spirit and glare at each other, all share in the rejoicing; while, perched on a parchment proclamation spiked at the top of the stump, an owl oversees the proceedings.

From the Gilmore Collection, Baltimore.

(*Illustrated—see Frontispiece*)

AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
AUCTIONEER.

LIST OF ARTISTS REPRESENTED AND THEIR WORKS

ARTISTS REPRESENTED AND THEIR WORKS

ARMFIELD, GEORGE: English.

40—Landscape with Dogs Catching a Hare.

BACKHUYSEN, LUDOLF: Dutch; born 1631; died 1708.

129—Naval Parade before Amsterdam.

BERCHEM, NICOLAAS PIETERSZ: Dutch; born 1620; died 1683.

76—The Fortune Teller.

118—Italian Landscape.

BERCKHEYDE, GERRIT and HIOB: Dutch; flourished 1638 to 1698.

99—Church in Amsterdam, Holland.

BERNE-BELLECOUR, E. P.: French; born 1838; died 1910.

19—The Sentinel.

35—En Selle.

36—Le Chemin le plus court.

BIERSTADT, ALBERT: American; born 1830; died 1902.

32—Yosemite Valley, California.

BOL, FERDINAND: Dutch; born 1611; died 1680.

111—Portrait of a Lady

BONHEUR, MLLE. ROSA: French; born 1822; died 1899.

28—Wild Boar.

BRIDGMAN, FREDERICK A.: American; born 1847.

55—Street in Constantine.

BRIL, PAUL: Belgian; born 1554; died 1626.

94—Landscape with Figures.

BROWN, J. G.: American; born 1831; died 1913.

43—"Clever Dog!"

46—Getting Acquainted.

BRUEGHEL, JAN: Flemish; born 1568; died 1625; *and* ROTTENHAMMER, JOHANN: German; born 1564; died 1623.

105—The Kindly Fruits of the Earth.

CANALETTO (ANTONIO CANALE): Venetian; born 1697; died 1768.

93—Canal, Venice.

125—Venice.

CHAIGNEAU, FERDINAND: French; born 1830.

7—Sheep and Shepherd.

48—Sheep and Haystacks.

COLE, THOMAS: American; born 1801; died 1848.

61—Catskill Mountains.

CONSTABLE, JOHN: English; born 1776; died 1837.

4—Norfolk Landscape.
24—Landscape with Dog Chasing Ducks.
50—Hampstead Heath. (*Attributed.*)

CORTESE, GIACOMO (IL BORGOGNONE): Italian; born 1621; died 1676.

124—In Battle.

COURBET, GUSTAVE: French; born 1819; died 1878.

16—Old Mill.

DEARMAN, J.: English; died 1856.

1—Rural Landscape.

DE CAUWER, EMIL: Belgian; born 1828; died 1873.

18—Interior of a Cathedral.

DE HAAS, M. F. H.: Dutch-American; born 1832; died 1895.

57—Old Fort and Beach at Flushing, Holland.

DE HEEM, JAN DAVIDSZ: Dutch; born 1606; died 1683(84).

119—Still Life: Fruit.

DE KONINCK, PHILIP: Dutch; born 1619; died 1688.

128—Bird's-eye View in Holland.

DIAZ DE LA PEÑA, N. V.: French; born 1808; died 1876.

10—Pool and Landscape.
14—Forest of Fontainebleau.

DIETRICH, ADELAIDE: Contemporary.

5—Still Life: Flowers.

DOUGHTY, THOMAS: American; born 1793; died 1856.

41—Lake George.

DROOGSLOOT, J. CORNELISZ: Dutch; born 1616; died 1660.

120—The Beggars' Inn.
123—The Village Festival.

DU JARDIN, KAREL: Dutch; born 1622; died 1678.

112—At the Fountain.

ELSHEIMER, ADAM: German; 1578?; died 1620.

66—Conflagration: The Burning of Troy.

GÉRICAULT, J. L. A. THÉODORE: French; born 1791; died 1824.

15—Battle Scene.

HARNETT, WILLIAM M.: American; born 1851.

3—Smoker's Den.

HART, WILLIAM: American; born 1823; died 1894.

51—Landscape and Cows.

HENRY, EDWARD L.: American; born 1841.

23—Leaving Home.
39—Nearing Home.

HERRING, JOHN FREDERICK: English; born 1795; died 1865.

11—A Group of Animals.

HONDECOETER, MELCHIOR: Dutch; born 1636; died 1695.

127—Birds and Fowl.

HONDIUS, ABRAHAM: Dutch; born 1638; died 1695.

77—Christ Breaking Bread at Emmaus.

HONTHORST, GERARD: Dutch; born 1590; died 1656.

107—Reflection.

HOREMANS, JAN JOZEF (THE YOUNGER): Belgian; born 1714; died (after) 1790.

85—Artist's Studio.

INNESS, GEORGE: American; born 1825; died 1894.

62—The Juniata River near Harrisburg, Pennsylvania.

JOHNSON, DAVID: American; born 1827; died 1908.

17—Scene in Livingston County, New York.
26—Rodgers Slide, Lake George.

JONES, H. BOLTON: American; born 1848.

31—Landscape.

JORDAENS, JAKOB: Belgian; born 1593; died 1678.

70—Madonna and Child.

130—Portrait Group: The Stoic and the Epicure (*Dividing the World*).

KAUFFMANN, ANGELICA: German-Swiss; born 1741; died 1807.

110—Portrait of Cardinal Porta.

KEITH, WILLIAM: American; born 1839; died 1911.

33—The Old San Francisco Mission.

KOEKKOEK, BAREND CORNELIS: Dutch; born 1803; died 1862.

9—Skating in Holland.

21—Marine.

44—The Shepherdess.

LANCE, GEORGE: British; born 1802; died 1864.

20—Still Life.

LAUERS, T. T.: Dutch.

79—Portrait of an Actor.

MAGRATH, WILLIAM: American; contemporary.

30—"Come to Your Daddy."

MARIS, WILLEM: Dutch; born 1844; died 1910.

8—Chickens.

METSU, GABRIEL: Dutch; born 1630; died 1667.

101—Schoolmaster Chastising a Boy.

MICHEL, GEORGES: French; born 1763; died 1843.

53—Woodchoppers.
58—A Storm.

MIGNARD, PIERRE: French; born 1610; died 1695; *and* SEGHERS, DANIEL: Flemish; born 1590; died 1661.

83—Portrait of a Lady.

MOLENAER, KLAAS: Dutch; died 1676.

88—Skating.
95—Skating in Holland.
97—Winter Landscape with Figures.

MORLAND, GEORGE: English; born 1763; died 1804.

38—The Old White Horse.
45—Sheep and Children.
54—The Village Pump.

NEEFFS, PIETER (THE YOUNGER): Belgian; born 1601; died 1675.

87—Interior of Antwerp Cathedral.

NETSCHER, CASPAR: Dutch; born 1639; died 1684.

98—Portrait of a Lady.
116—Portrait of a Lady with a Greyhound.

NOTERMAN, EMANUEL: Belgian; born 1808; died 1863.

22—Monkeys Playing with Dice.

OMMEGANCK, P. BALTHASAR: Belgian; born 1755; died 1826.

106—Landscape with Peasants and Cattle.

PAIL, ÉDOUARD: French.

59—Feeding the Chickens.

PARTON, ARTHUR: American; born 1842.

37—Cows in a Creek.

POELENBURG, CORNELISZ VAN: Dutch; born 1586; died 1667.

78—Diana, Calypso and Others.

POTTER, PAULUS: Dutch; born 1625; died 1654.

72—Landscape and Old White Horse.

QUARTLEY, ARTHUR: American; born 1839; died 1886.

2—Landscape.
27—Landscape.

RIBERA, GIUSEPPI (LO SPAGNOLETTO): Spanish and Neapolitan; born 1588; died 1652.

126—The Market Vendor.

RICHARDS, WILLIAM TROST: American; born 1833; died 1905.

34—Marine: Misty Weather.
52—Scene on the New England Coast.

ROMNEY, GEORGE: English; born 1734; died 1802.

60—Portrait of Lord Byron.

ROOS, PHILIPP PETER: German; born 1655; died 1705.

81—Landscape with Figures and Cattle.
86—Landscape with Cattle.

ROSA, SALVATOR: Italian; born 1615; died 1673.

113—Portrait of an Old Man.

ROTTENHAMMER, JOHANN: See under Brueghel.

RUBENS, (SCHOOL OF)

89—Portrait of a Man.

SCHWEICKHART, HENRY.

84—Landscape with Figures.

SEGHERS, DANIEL: See under Mignard.

SIEBOLD, CHRISTIAN: Austrian; eighteenth century.

29—Portrait of the Artist by Himself.

SMITH, GEORGE (KNOWN AS SMITH OF CHICHESTER): English; born 1714; died 1776.

114—NEAR SOUTHAMPTON, ENGLAND.

SNYDERS, FRANS: Belgian; born 1579; died 1657.

132—DOGS ATTACKING A STAG.

134—"THE KING IS DEAD—LONG LIVE THE KING!"

SULLY, THOMAS: American; born 1783; died 1872.

56—PORTRAIT OF GEORGE WASHINGTON (After Charles Wilson Peale).

TENIERS, DAVID (THE YOUNGER): Dutch; born 1610; died 1690.

68—MONKEYS: A SATIRE ON THE ENGLISH NAVY.

74—PORTRAIT OF THE ARTIST'S FATHER.

92—THE APPROACHING STORM.

121—INTERIOR OF THE ARCHDUKE LEOPOLD'S GALLERY.

THAULOW, FRITZ: Norwegian; born 1847; died 1906.

47—THE MILL STREAM IN WINTER.

TOORNVLIET, JACOB: Dutch; born 1641; died 1719.

64—PORTRAIT OF A GIRL.

71—PORTRAIT OF A FISHERWOMAN.

UNKNOWN CONTEMPORARY ARTIST.

49—Sir Joshua Reynolds.

VAN AELST, GUILLEM: Dutch; born (*circa*) 1626; died 1683.

108—Still Life: Flowers.

VAN DER NEER, AART: Dutch; born 1603; died 1677.

75—River Scene in Moonlight.

VAN DER NEER, EGLON HENDRIK: Dutch; born 1643; died 1703.

90—Portrait of a Young Lady at her Toilet.

VAN DER POEL, EGBERT: Dutch; born 1621?; died 1664.

109—The Conflagration.

VAN DE VELDE, WILLEM: Dutch; seventeenth century.

80—Dutch Fishing Boats.
96—Still Life: Berries and Cherries.

VAN EVERDINGEN, ALDERT: Dutch; born 1621?; died 1675.

133—Snow in the Norse Mountains.

VAN FALENS, KAREL: Belgian; born 1683?; died 1733.

100—Hunting Scene.

VAN GOYEN, JAN: Dutch; born 1596; died 1656.

65—The Bridge.

VAN HUYSUM, JAN: Dutch; born 1682; died 1749.

115—Basket of Flowers.

VAN HUYSUM, JUSTUS: Dutch; born 1659; died 1716.

104—A Basket of Flowers.

VAN LIL, T.: Dutch.

73—Eagle Devouring a Bird.

VAN OSTADE, ADRIAEN: Dutch; born 1610; died 1685.

67—Man Smoking.

VERBOECKHOVEN, EUGÈNE JOSEPH: Belgian; born 1799; died 1881.

25—At the Barn Door.

WEENIX, JAN BAPTIST: Dutch; born 1621; died 1664.

103—Portrait of Ludolf Backhuysen and his Domestic.

117—Still Life.

131—Still Life and Landscape.

WERTMULLER, ADOLF ULRICH: Swedish; born 1751; died 1811.

102—Portrait of a Brigand.

WILLAERTS, ADAM: Dutch; born 1577; died 1664.

69—Marine.

WILSON, RICHARD: English; born 1713; died 1782.

42—View of the Lake, Albano, Italy.

WOUWERMAN, PHILIPS: Dutch; born 1619; died 1668.

82—Hawking Party.

WYNANTS, JAN: Dutch; born 1615; died (after) 1679.

91—The Clay Bank.

ZIEM, FÉLIX: French; born 1821; died 1905.

6—Venice.

ZIMMERMAN, R. S.: Contemporary.

12—The Philosopher: A Portrait.
13—The Connoisseur: A Portrait.

ZORG, HENDRIK MARTENSZ: Dutch; born 1611; died 1670.

63—Drinking Party.
122—Kitchen Interior.

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